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CATALOGUE OF PAINTINGS  
AND  
OTHER WORKS OF ART  
UNION LEAGUE CLUB  
CHICAGO





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VICTORY. EVELYN B. LONGMAN. 210

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# Catalogue of Paintings, 1907 Etchings, Engravings and Sculpture

Compiled by

L. M. McCauley

For the Art Committee of the Union  
League Club



Union League Club  
of Chicago  
1907





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UNION LEAGUE CLUB OF CHICAGO

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ART COMMITTEE

JAMES SPENCER DICKERSON

FREDERIC A. DELANO

W. SCOTT THURBER



*It has been the office of art to educate the perception of beauty.*—EMERSON.

## CONTENTS

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|   | PAGE |
|---|------|
| Paintings in oil and water colors. Nos.   |      |
| I-III. . . . .  | II   |
| Engravings, etchings, and drawings. Nos.  |      |
| 151-206 . . . . .   | 52   |
| Sculpture. Nos. 210-215 . . . . .   | 64   |
| Biographical sketches of Painters, Etchers,<br>Engravers, and Sculptors . . . . . | 66   |

The Club owns numerous miscellaneous photographs, photogravures, prints, lithographs, fac-similes in colors, and various examples of ceramic art which are not included in this catalogue.





WHEREVER men of education and taste, refined by travel, meet together, there is sure to be a demand for harmonious surroundings, and a desire for pictures and statuary to satisfy the æsthetic sense. Thus, as a natural response to a longing, and without deliberate planning on the part of an art committee, a miscellaneous collection of works of art has come into the possession of the Union League Club.

Certain engravings and paintings were presented to the Club by its members, many of whom are sincerely interested in art. In recent years other works have been purchased with funds regularly set apart for that purpose.

Many considerations must govern the selection of pictures such as those owned by the Club. In the making of the present catalogue no rigid critical standard has prevailed, but an effort has been made to retain a broad point of view and to include all paintings and engravings of positive artistic merit, and to accept others, if such there be, because of historic association. The result is a catalogue of works that the Club may consider as a valuable beginning of a collection.

The Art Committee offering this catalogue feels that the time has arrived for shaping a definite pol-

icy regarding the increase of the collection, and it begs permission to offer a tentative suggestion that may be of service to future art committees. It would seem manifestly proper for an organization interested in public affairs to acquire paintings of historical subjects and the portraits of statesmen and men prominent in public life, and from its breadth of aims to exercise a catholicity of choice in the various fields of art.

In its position it has within its power the means of influencing, and to a certain degree directing, local taste, and with this in mind the selection of the best works of American art, with a particularly friendly attitude toward artists in Chicago, would not only awaken general appreciation, but encourage our national art production.

The purpose of art is to stimulate the desire for beauty, to enrich the imagination, to arouse lofty emotions, and above all to give pleasure by inviting the mind from its toil among realities to the realm of the ideal.

The artist is brother to the poet and the musician. He performs noble service to humanity, and his inspired creations are the treasure of all time. Cities and conquering nations have passed away, but their art, wherein they sought for truth and beauty, has survived long after walls and armament have crumbled to dust.

It is the privilege of the Union League Club to



offer encouragement and patronage to municipal art advancement in Chicago. With a standard ever seeking for better things, its collection of paintings, engravings, and other works of art will gain in merit with the years, giving to its members that satisfaction which comes alone from an association with objects of beauty and those things that spur the soul toward the nobler ideals of life.

L. M. McC.



## PAINTINGS IN OIL AND WATER-COLORS

### **1 General Washington. After Trumbull**

Copy of a portrait in the City Hall, New York, which was painted by John Trumbull in 1790, by order of the common council. Trumbull was a contemporary of Gilbert Stuart, Allston, and Sully in the studio of Benjamin West. Born in Lebanon, Conn., 1776, studied in London, met Franklin in Paris, and later, as secretary of John Jay, was associated with many distinguished men and painted portraits of eminent personages. He was commissioned to paint eight commemorative pictures in the capitol at Washington. This copy represents the well-known full-length portrait of the Commander in Chief of the Revolutionary Army as a central figure in a military tableau.

“At his best, Trumbull was an excellent artist, and his works still hold their rank not only for their historical interest, but their artistic merit.”  
— Isham, “History of American Painting.”

### **2 Portrait of Thomas Jefferson. Gilbert Stuart**

Presented to the Union League Club by John R. Walsh, 1895.

Gilbert Stuart returned to the United States from England in 1792 with the avowed purpose of painting Washington. While abroad he had painted the portraits of kings and exalted persons, and coming to the young republic he exercised his talent portraying statesmen of the period.

"Gilbert Stuart was a contemporary of Sir Joshua Reynolds, Gainsborough, and Constable, and to some extent a rival of Reynolds."—Richard Muther, "History of Painting."

"Stuart's work is characterized by clean, beautiful color, simply and freely handled."—F. F. Frederick, "American Art."

### **3 Old Mills Near Rotterdam.     H. Van Couver**

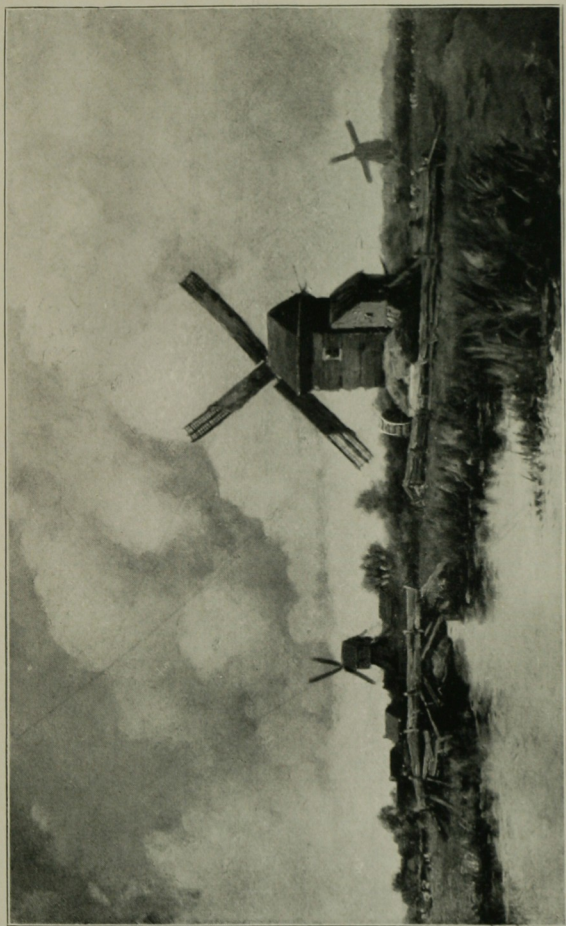
A marshy plain spreads its grassy wastes to the far distance. A sluggish stream flows past three picturesque windmills. The sky is obscured by gray clouds and rolling mists driven in from the North Sea. The placid waters of the river show somber reflections. Low bridges span its banks, on which weeds and water-plants grow luxuriantly.

The painter, belonging to the contemporary school of Dutch art, has presented a popular impression of Holland landscape and its atmosphere.

### **4 Mending the Nets.     Oliver Dennett Grover**

A group of fishermen are seated in the shade mending their nets. Men, women and children





OLD MILLS NEAR ROTTERDAM. H. VAN COUVER. 3



are passing on the busy thoroughfare, evidently a Venetian byway. A flight of stairs climbs to a high arched bridge which occupies an important place in the picture, and beyond the stream rise the turrets and housetops of the city. The sky is warmly blue with floating summer clouds, and sunlight and shadow play upon the brilliant colors of the scene.

This painting was executed abroad in 1904, and exhibited at the Art Institute, Chicago, 1905.

## **5 The Southwest Wind. Irving R. Wiles**

On a gray day, beneath lowering clouds portending a storm, a small yacht tugs at its cable in a landlocked bay. The foam-tipped waves rushing with the wind reflect the sky above. Along the wet sands hastens a young woman, her storm-tossed garments of white and blue in harmony with the hues of the sea and the sky. The power of the southwest wind is evident in the clouds, in the turbulent sea tossing the frail craft, and in the action of the girl struggling against it.

Purchased from exhibition of American artists, Art Institute, Chicago, 1905.

"Wiles has a certain breadth and sureness of brush work even in his smallest pictures."—Samuel Isham "History of American Painting."



**6 Sunday Morning, Moret. Wm. L. Picknell**

The silence of the day of rest invests a sunlit landscape. A figure of a man is seen in the field, and on the higher ground beyond are the signs of houses concealed among the trees. A quiet stream flows below high banks, and a barge is moored not far from the settlement. The distant country with green fields and groves rolls away to a hill rising against the horizon. The fresh color of a midsummer day after a passing shower is illuminated by brilliant sunlight. The locality is one well known to artists.

This picture was purchased at the autumn exhibition of paintings by American artists at the Art Institute, 1897.

**7 Dusk.****William A. Harper**

Below a hilltop crowned with large trees, the country slopes to the farming lands beyond. This picture enters the sphere of decorative painting, depending upon a rich, low-toned color scheme, and an arrangement of composition for its attractiveness, rather than upon the pictorial quality of a descriptive work of landscape painting. It is one of those creations of the painter that win a way into the imagination and gain interest on acquaintance.

Exhibited at the Art Institute, 1906.



**8 In the Shadow of the Grove. William Wendt**

From the quiet of the grove one looks toward a distant landscape bathed in sunlight. In the clear atmosphere of California the face of nature is distinct, and colors are more vivid than those familiar to dwellers in misty regions.

William Wendt paints landscape with breadth and an individual interpretation. He takes the larger point of view, feeling keenly the immensity of nature in mountain and valley, and uses color with great boldness. His paintings reveal a sense of the value of decorative effects.

This painting was first exhibited in the exhibition of American artists, Art Institute, 1907.

**9 La Giudecca. George Elmer Browne**

It is the hour near the close of a sunny afternoon when the atmosphere scintillates with light. The crimson and gold of a glorified sky and the purple shadows are repeated in the shimmering waters, while the palaces and buildings on the shore echo the notes. A company of Venetian fishermen have drifted together. The painted canvas of their sail-boats hangs heavily in the still air, and the graceful craft of the oarsmen are boldly outlined upon a sea of color. It is a vision of the painter's Venice.

Exhibited at the Art Institute, 1906.

**10 Sunset, Brittany Coast (pastel).****F. Le Gout-Gerard**

A picturesque fleet of fishermen's craft is at anchor near the shore, the quaintly cut sails and graceful outlines appearing boldly sketched against a sunset sky. An element of joy is reflected from the waves and in the sparkle of warm hued lights, and there are suggestions of motion in the vibrating atmosphere, giving reality to the scene. It is true to Brittany, and true to the newer art in France, in which a decorative quality is vitalized by an emotional touch and feeling for nature.

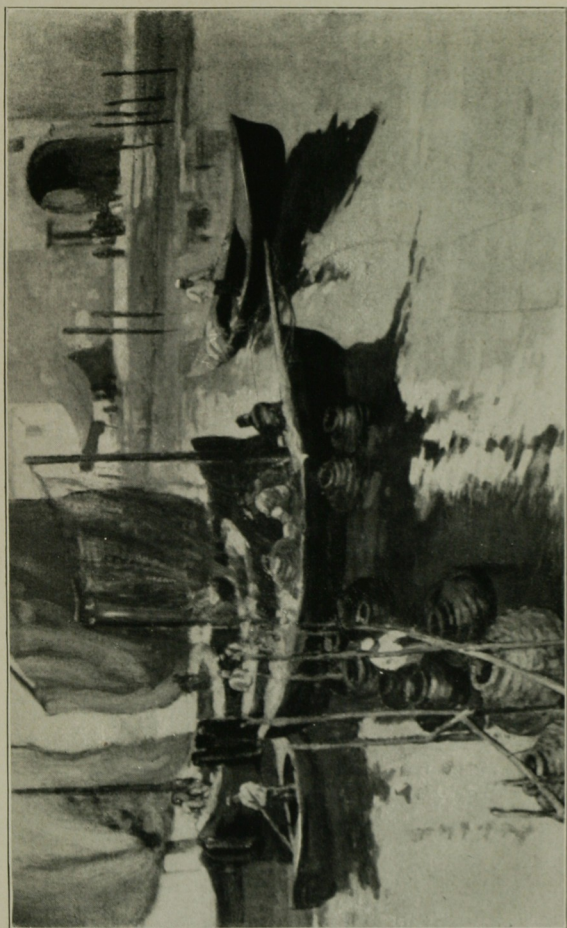
Le Gout-Gerard is conspicuous as a colorist in the group of the younger painters exhibiting in Paris.

**11 Low Tide.****Oliver Dennett Grover**

The blue waters of the harbor have quietly slipped out to sea on a midsummer day. Here and there a pearly crest creeps landward on the surface of the ebbing tide. The yellow sands are bared and groups of piles rise from the shallows.

**12 By the Sea (water color). George F. Schultz**

The surf breaks upon the rocks that fringe the shores of a New England coast. The headland is covered with sparse herbage, and dwarfed



LA GUIDECCA. GEORGE ÉLMER BROWNE. 9







evergreens stand out against the sky. Reflections of tender green appear in the creeping waves, and the pervading blue of the quiet sea reaches to the far horizon. The atmosphere suggests a salt breeze blowing gently from the ocean.

Purchased from special exhibition by the artist at the Art Institute, Chicago, 1907.

### **13 The Pool at Hawk's Nest. Henry W. Ranger**

In the midst of a grove of scattered oaks, the woodland pool lies dark and silent beneath the shadows of an autumn sky. Near its margin rise the monarchs of the forest bearing the rich crimson and bronze foliage of an early frost, and the herbage at their feet repeats the tones of an October pageant. Alone stands a dead tree, bearing in its topmost branches the deserted hawk's nest.

While pictorial with a woodland charm, this composition is unusually decorative. The harmony of a rich and well-modulated color scheme has been evolved with taste, and the canvas is typical of the distinguished quality of Mr. Ranger's art.

"Ranger holds closely to the New England hillsides and autumn woods, with a steadily increasing development of skill and feeling."—Isham, "History of American Painting."

**14 Sunset in Norway.                    Svend Svendsen**

The drifted snow lies heavily on the forest paths, and through the leafless trees winds a road outlined by the prints of a horse's hoofs and the sharply cut impressions of wagon wheels, which have gone over the hill and beyond the fence to the peasants' homes sheltered in the valley. The forest climbs the slopes to meet a blue wintry sky. From the west comes the afterglow of the sun. Weird, fire-like color illumines the trunks of the trees and casts curious blue shadows across the snow-drifts.

**15 The Picnic in the Woods.            George Inness**

In that hour of the early evening, when the rays of the full moon pale the departing sunlight, the forest seems wrapped in the atmosphere of fairyland. A mist veils the flower-spangled clearings, and diffuses a feeling of moisture through the air. The figures of merry-makers flit dimly in the ghostly illumination that obscures the outlines of the giant trees, whose boughs form the arches of a woodland temple. The topmost foliage is gilded by the last rays of the sun, and beyond the distant reach of the grove ascends the moon.

Early American landscape painting culminated in the works of a trio of artists — George Inness, Alexander H. Wyant, and

Homer D. Martin. This canvas, painted in 1894, near the artist's home at Montclair, New Jersey, belongs to his later period, and exhibits his characteristic richness of tone and breadth of handling.

"Inness was a poet, seeking to render the essence of landscape rather than its exterior aspects."—James William Pattison, "Painters Since Leonardo."

## **16 A Hot Bargain in Cairo.**

**Frederic A. Bridgman**

In the heat of an Egyptian afternoon, three orientals in gay robes have met in the deserted street. Though the sun glares down upon them from a cloudless sky, they pause in the open market-place to clamor for the best of a bargain in a horse trade. A servant holding the animals stands indifferently to one side. A leafless tree spreads its branches above the parched earth and dusty pavement, and the picturesque buildings with strange projecting windows seem to reflect the heat which vibrates in the brilliant atmosphere.

Since 1873 this artist has devoted his talent to painting the typical life of Egypt, Algiers, and the characteristics of the Mediterranean shore, so rich in distinctive color. Trading in the bazaars and the bargaining of horse dealers are the



subjects through which he displays his knowledge of oriental life and temperament. At the present time he is acknowledged to be the foremost American painter of oriental life. This canvas was painted in 1884.

"Frederic A. Bridgman is Gerome translated into American."—Richard Muther, "History of Painting."

### **17 The Cloister.**

**Julius Rolshoven**

The mouldering arches span the sequestered ways of the ancient cloister of St. Francis at Assisi. The hand of time has dimmed the colors of the columns and begun its work of disintegration. From the summer sky above the open garden streams the yellow sunshine, finding its way through the sheltering foliage, and falling upon the uneven pavement in patches of brilliant light. Between the pillars, the tottering cross marks a grave under the turf of the close, and a small shrine in the wall recalls the memory of the devotions of those who trod the cloister in other days.

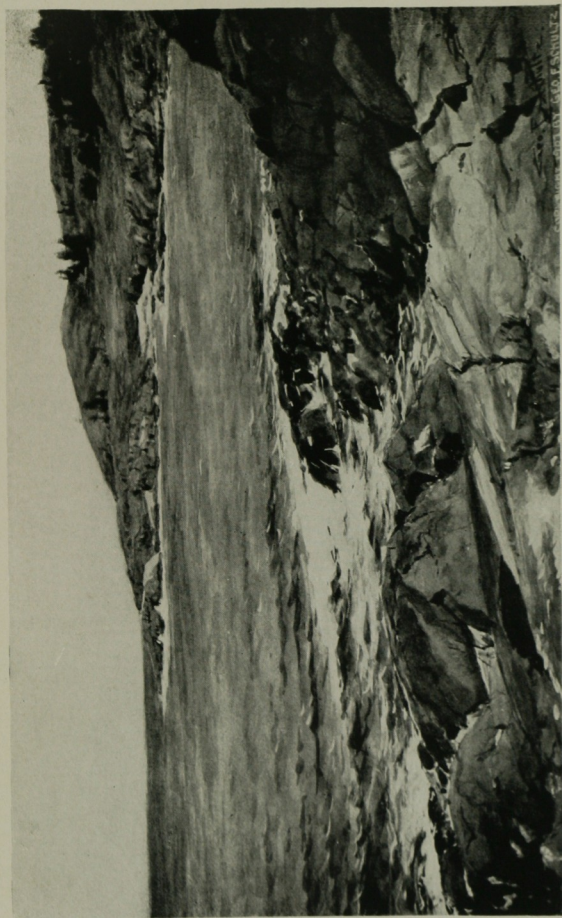
Purchased from the exhibition of Society of Western Artists, 1905.

### **18 Twilight Harmony.**

**Ralph Clarkson**

The twilight shadows have crept into the chamber, which vibrates with the music of the





BY THE SEA, GEORGE F. SCHULTZ. 12



piano, violin, and cello. The outlines of a young woman in white and her two companions, the antique furniture and the pictures upon the walls, are obscured in a mysterious atmosphere that reveals harmonies of grays with deep undertones of greens, reds, and subtle oriental hues, reflected from the depths of the polished floor.

The kindred arts are linked in this painting of the interior of a music room, which is a representative example of the artist's theory of tonality, as well as a canvas of rare decorative value. The quiet beauty of the composition and its artistic quality won for it a place of honor in the gallery of American painters at the Louisiana Purchase Exposition at St. Louis. At the exhibition of paintings by artists of Chicago and vicinity at the Art Institute, 1905, it received the annual prize of the Young Fortnightly Club, and the first prize offered by the chairman of the Exhibition Committee of the Municipal Art League, Chicago.

**19 Martique, France. Frederic Clay Bartlett**

From an interesting view of a quaint French landscape, the artist has composed a picture that is more decorative than pictorial. The arrangement of masses and cool tones of color are restful to the eye, and while formal to a high degree, suggest the scene actually before the painter's



eye. Prim ranks of dwarfed trees climb a steep hill to its crest, whereon rises a round tower. Beneath lie calm waters, and the low country with jutting points of sand extends far along the horizon. Clearly defined, grayish clouds float under a pale blue sky, their lower edges in level lines, while their summits are heaps of soft vapors.

Purchased from the exhibition of the Society of Western Artists, 1905.

## **20 On Lake Lugano (water-color).**

**Charles Warren Eaton**

From the margin of the lake the terraced villas rise from the reflecting waters. Dark, slender cypresses contrast with the groups of ilex and shrubbery. In the distance is the shadow of a mountain almost invisible in the still blue atmosphere of the night. The scene is enveloped in harmonious color. It expresses silence and repose.

Purchased from the exhibition of American water-colors, Art Institute, 1906.

## **21 Bords de l'Escaut — Schorren-Mars**

**Romain Steppe**

Through the sunburnt grasses of the marshlands the River Scheldt winds its way to the sea. A solitary peasant with his boat, and sea-birds



flying high, seem to intensify the feeling of solitude of the misty skies and far-reaching plain that leads to a distant horizon.

The plain, the winding river and quiet skies, with low-toned color and pervading loneliness, stir the imagination of the Belgian painter.

## **22 Interior of Entrance Court (water-color).**

**F. Pedulli**

The Palazzo Vecchio della Signoria, Florence, was begun in 1434, during a period of Florentine magnificence, by Michelozzo Michelozzi. The stucco decoration on the great pillars was added in 1565 in honor of the marriage of Francesco de Medici. A graceful fountain in the center of the court is approached by three steps, and the standing figure is the work of Verrochio. The armorial bearings above the colonnade include the lily of the commonwealth, the eagle of the Guelf faction and the Medici balls. Groups of statuary fill the niches in the walls, and through an open doorway may be seen figures of men and women whose stature gives an idea of the loftiness of the pillars and arches of this interesting entrance court to a Florentine palace.

## **23 Miles Standish and John Alden. C. Y. Turner**

“To and fro in a room of his simple and primitive dwelling,

Clad in doublet and hose, and boots of Cordovan  
leather,  
Strode, with a martial air, Miles Standish, the  
Puritan Captain.

Buried in thought he seemed. . . .  
Near him was seated John Alden, his friend and  
household companion,  
Writing with diligent speed at a table of pine by  
the window."

This painting is an illustration of the opening scene in Longfellow's "Courtship of Miles Standish."

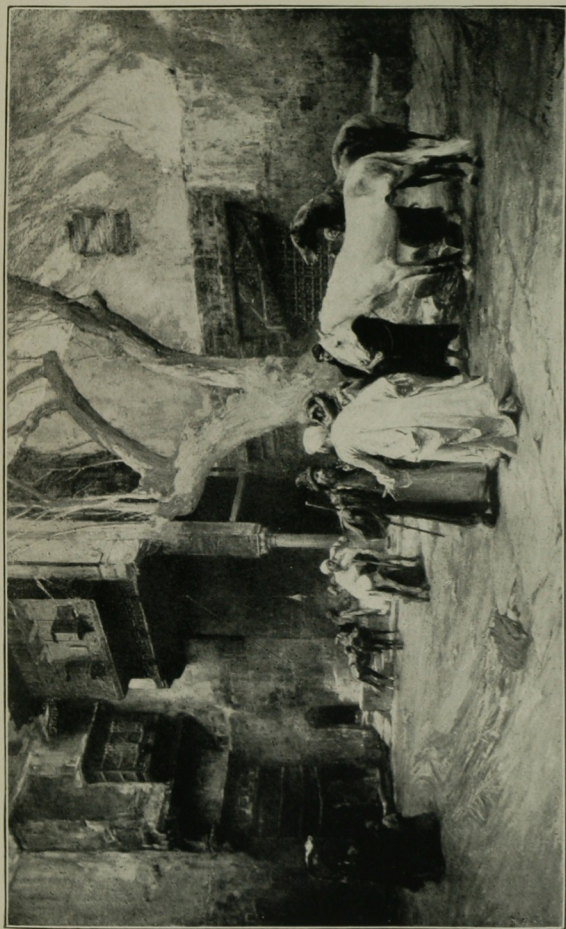
#### 24 A Nymph.

**Narciso Virgilio Diaz**

Upon the turf that slopes to the margin of the brook, reclines a half-draped nymph dipping her hands into the rippling waters. A wealth of rich brown hair is thrown carelessly from her bare shoulders, and she seems lost in a day-dream. Beyond the brook rustles the dark forest, its thick foliage hiding the distance, save where the branches parting reveal a stormy sunset, whose lights redden the clouds in the over-arching sky.

The dark color effects and familiar characteristics of this painter of the Barbizon school are discernible in this small canvas.

"His landscapes of ripe color, figures in gorgeously tinted draperies, or the richly toned flesh of nudes, contrasted strangely with all that array



A HOT BARGAIN. F. A. BRIDGMAN. 16







of pale correctness which Ingres insisted upon. Living at Barbizon with Millet and Rousseau, he reveled in the autumnal forest and peopled it with nymphs."—James William Pattison, "Painting Since Leonardo."

**25 In the Luxembourg Gardens.**

**Mabel Packard**

The gayety and life and color that surge through this Parisian pleasure park have made it a favorite haunt for painters, who linger to sketch its fleeting sunlight and shadow, and its groups of merry-makers.

This painting was purchased from an Art Institute exhibition, 1905.

**26 The Inner Cove.**

**Wilson H. Irvine**

A fleet of vessels is at anchor in the sheltered harbor below the village. The sails hang idly, and the dancing waves reflect the myriad colors from the landscape and over-arching skies.

**27 Sunset Near Grez.**

**Robert V. V. Sewell**

A roadway leads between the cottages of the village, and seems to go on until it meets the sun dropping low in the west. A silvery atmosphere of that cool tone used by Cazin is all-pervading, and the sentiment of the picture is one of restfulness.

This work was shown at the exhibition of paintings by American artists at the Art Institute, 1895.

**28 Calves and Child. Leslie P. Thompson**

Where the gate opens into the paddock under the gnarled and moss-covered trees, a child has come to watch the calves feeding among the rank grass and wild flowers in the enclosure.

**29 Autumn Landscape. E. J. Dressler**

The ripened grasses and vagrant weeds dress the fields in somber greens and rusty browns to fit them for the glory of nature in September.

**30 Autumn. Alexander H. Wyant**

A touch of frost has painted the forest and lowland in ruddy browns and shaded greens. The atmosphere is soft and fragrant, inviting a mood of tender melancholy.

Wyant was one of three great painters of American landscape, the others being Inness and Homer Martin. His art interpreted the varied moods of nature with fineness of perception and alluring charm.

"His pictures are the expression of a mind of great refinement looking to nature in her most poetic aspects. He was one of the ablest and

most sympathetic painters in American art.”  
— Charles Kurtz.

**31 Good Friday.**

**Elizabeth Nourse**

In the dimly lighted interior of an old world sanctuary, a group of peasant women and children are kneeling before a shrine. To the right two worshippers in picturesque costumes are intent upon their prayers, a little child before them gazes about her curiously, and near her a conscience-stricken woman has prostrated herself. Not far distant a neighbor looks on indifferently, while the shadowy figures of others are bent in devotional attitudes. A single taper burns in the distance, casting a faint circle of light amid the gloom. A carved effigy stares rigidly above a tomb in the stone pavement.

**32 Portrait of John C. Coonley.**

**Alice Kellogg Tyler**

President of the Union League Club, 1881-1882. Portrait presented by Mrs. John C. Coonley.

**33 Portrait of Early American Statesman.**

The type of feature of this “Unknown” is familiar among portraits of men of colonial times. The dress is that of a citizen, the coat collar standing and the neckerchief is tied in a loose knot. The portrait is in a good state of preservation.



It is supposed to be a portrait of John Jay, painted in the studio of one of the great painters of that period.

**34 Portrait of General U. S. Grant.**

**William Cogswell**

The ex-President of the United States and war general is represented in citizen's clothes.

**35 Portrait of Hon. Thomas B. Bryan.**

**Jennie B. Bryan**

President of the Union League Club in 1897. This portrait was presented by the artist, October 11, 1898.

**36 Portrait of Lewis L. Coburn (pastel).**

**W. A. Duncan**

President of the Union League Club, 1880. Dated 1885.

**37 Portrait of J. McGregor Adams.**

**H. E. C. Peterson**

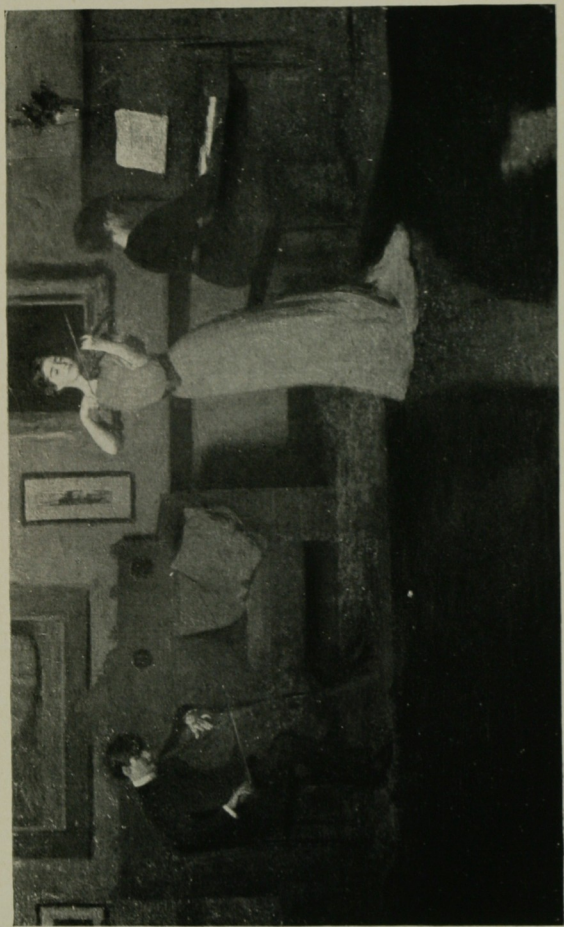
President of the Union League Club, 1884-1886.

**38 Portrait of President McKinley (pastel).**

**J. Ross Bryson**

Presented to the Union League Club by Victor Falkenau.





TWILIGHT HARMONY. RALPH CLARKSON. 18



**39 Portrait of Daniel Webster. Arthur Dawson**

This portrait is a copy of Emery Seaman's portrait from life, now in the collection of R. Hall McCormick, Chicago.

**40 Blessing the Boats. Robert Reid**

In Normandy, and in all the coast provinces of France depending on the deep seas for a livelihood, the departure of the fleet for the fishing-grounds is attended with solemn ceremonies. A lofty cross is erected near the shore. The fishermen and their wives and children assemble on the sands within the harbor, while the priest blesses the boats.

Mr. Reid is best known as a painter of decorations. In this work, with its dull coloring, he has conveyed a somber feeling in keeping with the subject before him. It was painted abroad, before the artist had developed his present style and use of color.

**41 Refreshment. Jules Tavernier**

At a table in the guest-room of an inn is seated a portly man costumed in gala attire of blue and white silk. Fruit and wine have been offered for his refreshment, and a maid is entering with other viands to tempt his appetite. He indolently lounges with glass in hand while a jester



thrums a mandolin. Painted in 1870. Presented by William O. Cole.

#### **42 Portrait of Elbridge G. Keith.**

**Ralph Clarkson**

Three-quarter length portrait of the president of the Union League Club in 1883. Mr. Keith is represented seated in an easy-chair. The background and clothed figure in the chair are painted in subdued colors, producing a harmony of tones. The flesh-tints of the head and the hands stand out in striking contrast, and the chief interest of the portrait is concentrated upon the definition of character in the face.

This painting was first publicly exhibited at the portrait exhibition at the Art Institute, 1905. It was painted in 1904.

#### **43 Portrait of William H. Seward.**

**Edgar S. Cameron**

Presented to the Union League Club by D. F. Cameron. Painted from a photograph of President Lincoln's Secretary of State.

#### **44 Sheridan's Ride. Thomas Buchanan Read**

Inspired by the heroic charge of the Union general from Winchester "twenty miles away" to rally the discouraged army, the painter-poet not only exercised his talent in writing the verses

commemorating "Sheridan's Ride," but painted a large canvas illustrating the event. The original painting was done in Rome in 1869, the canvas measuring 142 by 108 inches. It has since become the property of the Pennsylvania Academy of the Fine Arts. The present work, one-third as large, is signed T. Buchanan Read, Rome, 1871.

**45 Portrait of John C. Fremont.**

**G. P. A. Healy**

Presented to the Union League Club by Hon. T. B. Bryan. General Fremont sat for this half-length portrait, which shows his spare face turned nearly front, his long hair parted in the middle, and his arms folded across his breast in a military attitude. He wears the United States uniform with the shoulder-straps of an officer. The landscape background gives a view of snow-clad peaks, indicating the time of the portrait as near that of the conquest of California in which General Fremont played a gallant part. He was afterwards, in 1856, the first Republican candidate for the presidency of the United States, and during the Civil War became a major-general.

**46 Portrait of Albert L. Coe. John Mulvaney**

Second vice-president of the Union League Club in 1887 and 1888.

**47 General Philip Sheridan.****Thomas Buchanan Read**

A small study made in oils for the figure of the general as he appears in the larger work, "Sheridan's Ride."

**48 The Discovery (water-color).****Clara T. McChesney**

A bearded sage with flowing white hair bends above a weighty volume lying open on the table. He is intent upon the knowledge unveiled in the printed page, and his finger has stopped at a word that opens a new vista of thought in the theory that he has been unfolding. This work was exhibited at a water-color exhibition at the Art Institute, 1905.

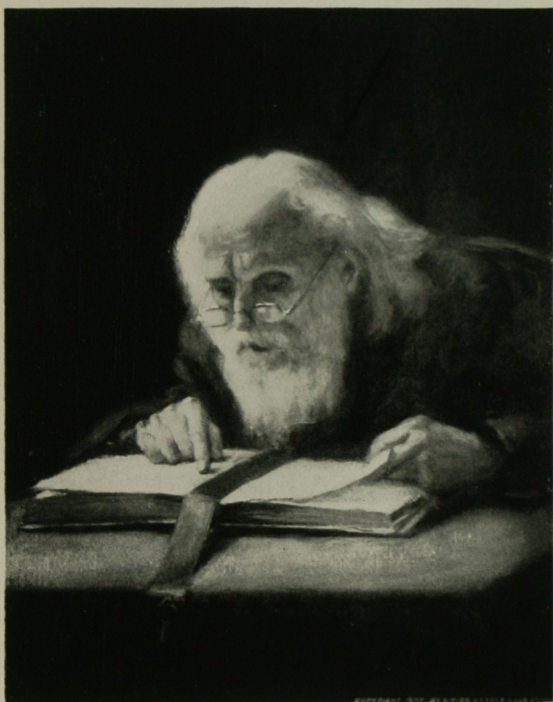
**49 Portrait of Alexander Hamilton.****Eastman Johnson**

This copy of Trumbull's portrait from life of the statesman, made in 1792, was made by the later American painter in 1890.

An inscription on the frame reads: "The patriot of incorruptible integrity. The soldier of approved valor. The statesman of consummate wisdom."

Eastman Johnson was one of the earliest group of American portrait painters of the nineteenth





THE DISCOVERY. CLARA T. MCCHESENEY. 48



century. While abroad he was offered the position of court painter at The Hague.

"He exhibited the Dutch faculty of seizing the external character of his sitter, and of depicting it in a forcible straightforward way."—"The Story of American Painting," Caffin.

**50 Portrait of Rufus Choate. Henry F. Spread**

The tablet on the frame bears this inscription: "We join ourselves to no party which does not carry the flag and keep step to the music of the Union."

**51 Portrait of Stephen A. Douglas.**

**G. P. A. Healy**

Presented to the Union League Club by Hon. T. B. Bryan. This portrait of a statesman of Civil War times, and a competitor with Abraham Lincoln for the presidential chair of 1860, was painted from life by an artist who has left a noble record of the distinguished men of Europe and America of the middle of the nineteenth century.

The figure appears indistinctly in a dark background, while the rich coloring used in painting the head brings it forward more conspicuously.

**52 Webster at Marshfield. G. P. A. Healy**

While this celebrated American portrait painter has signed one of the best portraits extant of



Daniel Webster, the statesman, the present work, though of a lighter character, has considerable interest. To the right of the observer, in the background, is the mansion at Marshfield with the indistinct figure of Mrs. Webster standing in the doorway. In the shadow of a great tree to the left stands Mr. Webster in loosely buttoned coat and soft felt hat, probably his hunting clothes, as he holds his gun at rest. Behind him is a heap of game. This picture was painted in 1848 by the artist, who visited Mr. Webster at his home.

**53 Portrait of James Madison.**

**Richard N. Brooke**

This portrait of the fourth president of the United States was painted for the Union League Club in 1895, after a study of portraits made during the lifetime of Mr. Madison. The face is nearly front and the body turned to the right. The hair is powdered and worn after the fashion of that period.

**54 Portrait of Eugene Cary.     Ralph Clarkson**

President of the Union League Club, 1900.

**55 Trees in Blossom.**

**Claude Monet**

The fruit trees are fragrant bouquets of pink and white newly washed by the showers from

misty April skies. The broken clouds are scattered over sapphire skies and moisture lingers in the atmosphere. The sandy road, fringed with tender herbage, is transformed into a flower-decked avenue winding its way to heights beyond gardens where stand the poplars and groves of dark foliage.

"Monet has painted spring meadows fragrant with bloom. He heard the voices of evening, the jubilation of morning, and he painted the eternal undulations of light on the same objects. He chanted the poetry of the universe in a single fragment of nature."—Richard Muther.

**56 "A City Set on a Hill Cannot be Hid."**

**Charles H. Miller**

When the dew is falling on the lowland pastures a woman drives home her cows. The rich meadows, fragrant with ripened grasses, seem arrayed in tapestries of many colors. The hills, half hidden by forest trees, rise to the uplands, and beyond their tangle of green foliage appear the white spire and the roofs of the village that crowns the heights in the distance. The evening sky is flecked with fleecy clouds.

**57 The Land of Little Rain. Bertha L. Menzler**

Above the arid soil of the desert quivers the heat of early summer. The sage-brush and

strange vegetation still show the tender greens called out by the spring rains long since absorbed by the thirsty earth. The sunlight from cloudless skies filters through the dry atmosphere, casting blue shadows and enfolding the distant mountains in wreaths of mist.

The landscape is true to the desert of Arizona and the Southwest, conveying the feeling of the singular loneliness, the desolation, and the alluring beauty of a forbidding waste. The picture was painted in Arizona, in 1905.

### 58 Taking Home the Cows (water-color).

Arthur Dawson

In the light and shadows of an autumn sunset the cows are being driven home to the farm-house half hidden among the trees across the meadow. The frost has touched field and foliage.

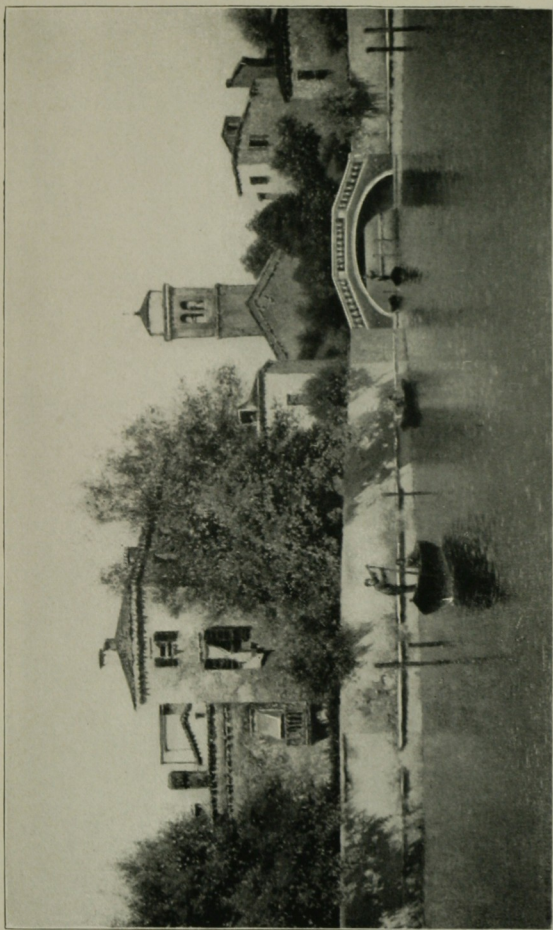
### 59 Grandmother's Gown.

Oliver Dennett Grover

A dark-haired maiden has arrayed herself in a simple gown of faded-rose color, bordered with a rich tapestry green. A filmy scarf is draped about her waving locks, and she poses coquettishly.

Purchased from exhibition of Chicago Society of Artists, 1899.





IN VENICE, HENRY P. SMITH. 61



**60 The Old Lock (water-color). Arthur Dawson**

On the margin of the canal stands an old house, surrounded with trees, that once was a landmark close to the lock. The sky is overcast with clouds, and birds are flying low.

**61 In Venice. Henry P. Smith**

The waters of the canal lap the foundation walls of palaces half-embowered in luxuriant trees and vines. In the distance, towers are pictured against a clear sky, and in the foreground a gondola floats in the sunlight.

**62 Boys Fishing (water-color).**

**Alden F. Brooks**

Two barefoot lads are perched on the stepping-stones near the edge of the creek watching their fishing-lines which have been cast in midstream.

Exhibited in the World's Columbian Exposition, 1893.

**63 Trophies of the Field. Anna L. Stacey**

In the distance lies the landscape, giving a glimpse of the village, the winding river, and the nearer flower-strewn meadows. Amid the luxuriant tangle stands a child in a red-and-white striped frock. Her arms are filled with the white blossoms of wild parsley, and above their bloom



rise the innocent face and questioning eyes of a brown-haired maiden. Painted 1902.

**64 In the Fields, Laren, (water-color).**

**J. S. H. Kever**

On the grassy slope of a flower-grown field two peasant children are at play. A white kid eats confidently from the hand of a little boy whose girl companion nestles in the tall grass plucking the petals from a yellow flower.

Similar groupings of children and white kids are to be found in the works of nearly every artist of the first rank in the Dutch school.

**65 Two Friends.**

**Eugenie F. Glaman**

Amid the contentment of the meadows, when autumn has painted the hillside with glowing colors, two black-and-white cows spend their days in friendly association. The artist ranks first among animal-painters in the Middle West.

Purchased at exhibition at Art Institute, 1906.

**66 A Hunting Party (water-color).**

**John Lewis Brown**

Three cavaliers and a huntress have become separated from their companions, and draw rein on the edge of a stream where a countryman is watering his horse. Two cows are knee deep in the rippling water. Across the stream, and

beyond, the rolling country reaches to the hamlet suggested by the church tower in the distance.

**67 The Mill-pond. Charles Francis Browne**

Nature has adorned the landscape in festival colors of bronze and yellow and rose and greens. The mill-pond mirrors the sky and reflects the beauty of the hillside embowered in shrubs and trees which creep near to the margin of the water. Half hidden in the foliage stand the mill and its buildings, and along the road travels the farmer in his cart behind a white horse.

Painted in 1904, and later exhibited at the Art Institute.

**68 Landscape with Sheep. Leon Richet**

In a pasture watered by a brook, a flock of sheep are feeding. Here and there are scattered trees from a grove, and the landscape extends to a distant line of hills. The sky is clouded, and the atmosphere expresses quiet and repose. The artist being a pupil of Diaz has come under the influence of the Barbizon school.

**69 Maria Theresa after Battle (water-color).  
William H. Schmedtgen**

**70 After Fight at Caney.**

**71 Cuban Soldier.**

72 Calvary Outpost.

73 On the Skirmish Line.

74 Picket Duty.

75 Cubans Scouting.

76 A Successful Forage.

77 Cubans Resting.

This group of sketches was made by the artist during the Cuban War, 1898.

78 The Village Street (water-color).

Arthur Dawson

A twilight gray has dimmed the atmosphere under a sky hidden by lowering clouds, and along the lonely village street a shepherd is driving his flock. Tall poplars are silhouetted against the misty background.

79 L'Attente (Expectation).

Frithjof Smith-Hald

It is evening on the seashore in Norway. The moon has risen, shedding its illumination through the mists and upon reflecting waters. Women and children are coming from the village, and waiting for the fisherman wading in from the



boats moored in the shallow waters. An opalescent light envelopes sea and land.

**80 The Last Home (water-color).**

**Arthur Dawson**

Through the rustling leaves of the autumn woods a shepherd is guiding his flock toward the fold. The sun has set and the western sky is crimson.

**81 A Sun Shower.**

**Arthur Dawson**

The rain is falling from a passing cloud, and the sunshine streams down from clear skies about it. The ripened colors of late summer lie upon the fields and orchards surrounding the village. A luminousness born of sunrays and raindrops casts a golden light beyond the cloud shadows.

Painting exhibited at exhibition of American Artists, Art Institute, 1897.

**82 Winter Sunset.**

**Eugene Fehdmer**

Snow has fallen in the grove and clings to branch and twig and hides the dried leaves and frozen ground. Through the trees the afterglow of sunset paints the western skies with ruddy flames, and in the half light between the day and the darkness a man and a boy are finding their way across the clearing.

Painted in 1894.

**83 Sheep in Landscape.****Balthazar-Paul Ommeganck**

On a bit of rocky pasture, with scant verdure, three sheep are visible in a recumbent position almost covering the foreground of the picture. The painting was made on wood prior to 1826.

**84 A Water By-way in Venice (water-color).****Roberto Rascovich**

A solitary gondolier steers his craft through the deserted canal before the silent and gloomy palaces. Evening is falling, and the shadows of approaching twilight darken the green depths of the water and enfold the scene in a weird light.

**85 The Last Rays.****Charles H. Davis**

The sun has set, the last rays touching with light the variegated grasses of the marshy plain, gilding the clump of slender trees, and touching with magic the sluggish river that flows with curving banks to the distant landscape. Far away rise tree-crowned heights and the roofs and steeples of a village. Over all arches a vast expanse of sky, luminous and azure blue, in which floats a mass of summer clouds, white as snow-drifts, blushing with rosy tints upon the crest under the last rays of sunlight, and darkening beneath where the shadows fall.

This oil painting was exhibited in Paris, at the

Salon of 1887, under the title "Les Derniers Rayons," and was awarded a mention honorable. It is a distinguished work by this landscape painter who holds an enviable position among contemporary American artists.

"Davis has the secret of interpreting the grayish blue effects of the atmosphere with great delicacy."—Richard Muther.

### **86 The United States Cruiser, "Chicago."**

**William Bradford**

Through a choppy sea a government cruiser heads out to sea. The sky is angry, rain and wind clouds are driven before the storm.

Bradford belonged to the early American school, and made many trips on the sea, among them long excursions to Labrador to study icebergs. He was one of the earliest American painters of the sea.

### **87 April Morning on the Terrace. Will H. Low**

Spring has clothed the garden with a wealth of blossoms. The formal terraces are transformed with color and beauty, and the sun-dial, faithful to its task, still marks the hours.

Mr. Low's talent for painting canvases for decorative purposes is suggested in this work which was executed abroad at Giverny.



"The classical traditions of French art appealed to Low; and though he used modern formulas, his constant struggle was to express something of the grace of their line and balanced composition." — Samuel Isham, "History of American Painting."

**88 A Field of Grain.****Leonard Ochtman**

Under the blue of midsummer skies a single reaper is binding the sheaves of golden grain. Before him the ungathered harvest bends in the breeze awaiting the sickle. On the distant edge of the field the trees of a grove cast inviting shadows, their coolness luring from the heat of the brilliant sunlight. Painted in 1894.

Ochtman, with Tryon and J. Appleton Brown, stands in American art to-day in somewhat the same place that Inness, Wyant, and Martin occupied twenty years ago. They have carried on the best inspiration of the earlier American school.

**89 Frosty Morning.****Leonard Ochtman**

The first chill nights of early autumn have decked the landscapes in russet browns and ruddy tones. Trees, shrubs and turf are arrayed in modest colors and only a faint reflection of the summer green shows through the silver veil of

hoar frost and the soft mist arising from the pool in the clearing.

"Ochtman is keenly sensitive to the quiet moods of nature and to the manifestations of subtlest quality. Few canvases equal his in refinement of observation and delicate tonality."

—Charles Caffin.

**90 The Sunlit Valley. Frank C. Peyraud**

Tall trees and shrubs in bronze and copper foliage adorn a rounded hillside that rises to meet a sapphire sky in which float white clouds. A vivid sunlight floods the scene illuminating hill and valley. The strong contrasts and display of color declare the painter's strength in decorative works. To him the landscape is a picture to attract the eye, and to give pleasure through its force of color and form.

**91 Valley of the Mystic, Connecticut.**

**John F. Stacey**

Under the sunlight and shadow of passing clouds in midsummer lies the far reaching landscape with its gentle flowing river. The hills, valleys and meadows are radiant in living green. A joyous sunshine throws a golden halo on the tree tops deepening the purple shadows and heightening the brilliancy of the azure sky.

Painting exhibited at the Art Institute in 1902.

**92 Autumn Leaves.      Willem Lamoriniere**

Before us lies the interior of a dense forest in autumn, the leaves tinted with the hues of the first frost. A small building with a Greek façade, perhaps a temple, shows dimly among the trees. A woman and child accompanied by a dog are approaching it. The color scheme is rich and subdued and there is an indefinable suggestion of mystery in the feeling imparted by the painter. The canvas bears the date 1893.

**93 Blossoming Time.      Mary F. Macmonnies**

The spring has called the pink and white buds to open on the fruit trees and the firstlings of the year to clothe the garden in flowers of fairest colors.

Mrs. Macmonnies is a distinguished member of a group of American women painters in Paris who paint frankly, using color in abundance and producing works that have decorative value. They reflect the influence of the Impressionists.

"Blossoming Time" was awarded the Mary F. Shaw Memorial Prize in 1902.

**94 Riva degli Schiavoni, Venice.****Franz R. Unterberger**

In the glow of a brilliant afternoon the Riva presents a gay spectacle. Men, women and children decked in gay colors pass upon the prom-



enade before the decorated shops. Across the shimmering surface of the waves the lofty dome of S. Giorgio Maggiore is visible through the purple haze. The sunlight is transmuted in the vapors to an atmosphere of liquid gold.

**95 Moonlight, Oregon, Ill.**

**Charles Francis Browne**

Night has fallen and shadows obscure the outlines of the hills, the river, the island and the forest growth upon the banks of the stream. The light of the full moon is diffused through the pale mists that arise from the dewy marsh-lands and the surface of the water. A mysterious blue atmosphere enfolds the landscape in harmonious tones and imparts a feeling of night and repose.

Purchased from exhibition of works by Chicago artists, Art Institute, 1900.

**96 In Venice.**

**Oliver Dennett Grover**

The byways of Venice where fishermen come to anchor, and where sails and masts rise above reflecting waters to be outlined against the sky, in a clear atmosphere, invite the artist's note book. This sketch was painted in 1903.

**97 View at Calmpthout.**

**Jean Pierre-Francois Lamoriniere**

In the dusk of the evening, the highway from Antwerp is almost deserted. On the edge of the

village, where quaint red-roofed houses cluster together, children are following a path. The sky is obscured with clouds and smoke rises from the chimneys in the still atmosphere.

**98 Bit of Beach.**

**Marie P. Blanke**

The waves are rippling against the sandy beach, and the sky is flecked with clouds.

**99 Autumn Woods. Charles Francis Browne**

This suggestive autumn sketch was one of a series of pictures in oils made by the artist near Rock River, at Oregon, Ill.

**100 The Cedar Tree. Charles Francis Browne**

In this direct sketch from nature, the artist has secured a feeling that brings the observer close to the landscape.

**101 The October Moon (water-color).**

**Arthur Dawson**

Above the twilight landscape decked in autumn foliage rises the hunter's moon, to illumine the night. Purchased, 1901.

**102 Woods Interior, The Catskills (water-color).**

**Arthur Dawson**

Sunlight and shadow are at play in the depths of the leafy forest. Purchased, 1901.



IN THE FIELDS. J. S. H. KEVER. 64





**103 The Cavalier.**

**A. Schröder**

A gallant is to be seen playing his lute in this example of genre painting upon wood executed in Munich in 1892. The color scheme is animated, the gay tones being repeated in the costume of the lute player and echoed in the oriental weavings of the table cover.

**104 In Old Hyde Park.**

**Jeannette Buckley**

A simple study of a quiet neighborhood with Lake Michigan in the distance. Purchased, 1900.

**105 A Summer Day (water-color).**

**Hardesty G. Maratta**

Across the meadows of a far reaching landscape the summer sun shines with a golden light. Holiday parties are in the fields. Painting exhibited at the Art Institute, 1898.

**106 In France.**

**William A. Harper**

This well-chosen view of landscape is a travel note of France during the artist's sojourn abroad.

**107 Over the Hills.**

**William A. Harper**

One of a group of sketches of landscape made by the artist during a period of foreign travel. Though small, these direct paintings from nature exhibit a finished style.

**108 Cologne Cathedral (water-color).****Ross Turner**

The stupendous piles of Gothic architecture of which the Dom of Cologne is one of the greatest have a fascination for artists with a talent for drawing buildings. Mr. Turner has endeavored to impart a sense of the magnitude of the structure and the feeling of overpowering awe that impresses the traveler who views the lofty towers of its western façade. The spires, the ornate decoration, and the Gothic feeling of aspiration are treated with an appreciation of the superb beauty of the edifice.

"Turner is at his best in his water-colors."  
—Robinson.

**109 High Tea (water-color). Louise M. Kemp**

The feast is set for an afternoon merry making of a child and her entertaining young woman friend.

**110 Day Break at Northwestern Station (water-color). R. W. Grafton**

In the gray light of the morning the familiar tower and well known buildings take on a picturesque appearance not visible under the glare of noonday.

One of a series of sketches made by members



of the Palette and Chisel Club with a view of illustrating picturesque Chicago.

**111 Scene at Mackinac (water-color).**

**N. Ledochowski**

A sketch of a water view on Mackinac Island, with a glimpse of an old house visible on the shore at the right.

**112 Apple Blossoms. E. Eisman Semenowski**

This idealized head of a young woman is painted above sprays of apple blossoms.

## ENGRAVINGS AND ETCHINGS

### 151 Portrait, Gen. Philip A. Sheridan.

Carl J. Becker

This pencil sketch is autographed, "Yours truly, P. A. Sheridan, Lieut. Gen., Washington, 1887."

### 152 The Declaration of Independence.

The original of this engraving was a painting by the celebrated John Trumbull. He returned from England to the United States in 1789 to make drawings for the portrait heads in his series of historical paintings which included the "Battle of Bunker Hill," and the "Death of Montgomery," as well as the present work. The original engraving after the canvas was made by Asher Brown Durand at the request of Trumbull. Durand afterwards became a portrait and landscape painter. The engraving of the "Declaration of Independence" occupied three years, the engraver receiving \$3,000 for the work in 1823. It established Durand's reputation as engraver. The present print, signed J. Ormsby, is probably a reproduction after the original print.

**153 William Penn's Treaty with the Indians, 1681.**

Line engraving by John Hall after a celebrated historical painting by Benjamin West. Published by John Boydell, London, 1775.

**154 Daniel Webster Speaking in the Senate.**

Engraved by E. Brown. Printed by G. W. Lewis. Copyright, 1856. An engraving containing the portraits of many prominent men of the period.

**155 Portrait of Abraham Lincoln.**

Line engraving by Marshall. The portrait is framed with an engraved oval border completing a formal design in a rectangular border on the outer edge.

**156 Daniel Webster.**

An engraving representing the statesman standing before a chair, his right hand resting upon a table. In the background in an alcove is the draped figure of some eminent American.

**157 Charles W. Eliot.**

Engraved portrait. Presented to the Union League Club, 1905. Bears the autograph of the president of Harvard University.



**158 Portrait of Daniel Webster.**

Etching by Jacques Reich after an old daguerreotype.

**159 Henry Clay.**

Etching by Jacques Reich, from a daguerreotype.

**160 General Lafayette.**

Etched portrait of the Marquis de Lafayette in military dress, by Damman. Remarque proof bearing the following inscription, addressed to the translator of Taine's English Literature: "Cher van Laun, voici le dernier etat de ce planche [here is the last state of this plate]. M. Damman."

**161 Landscape.**

Line engraving by William Woollett, after George Smith of Chichester. Published by John Boydell, London, 1762. The original painting by George Smith obtained first premium from the Society for the Encouragement of Arts, Manufactures and Commerce, London, 1760.

**162 Generals Grant, Sherman and Sheridan.**

Mezzotint engraving by A. H. Anderson. Presented by W. Scott Thurber.

**163 Abraham Lincoln.**

Etching by T. Johnson of a portrait in profile.

**164 President Lincoln and His Family.**

Steel engraving in line, stipple and mezzotint.

**165 General Grant and His Family.**

Steel engraving in line and mezzotint by John Sartain after a painting from life by William Cogswell. Sartain was one of the earliest engravers resident in the United States.

**166 Portrait of General John A. Logan.**

Small line engraving by H. B. Hall & Sons. Presented by R. S. Critchell.

**167 Alexander Hamilton.**

Mezzotint engraving by William Sartain after the Trumbull portrait. See copy of this portrait by Eastman Johnson in present collection.

**168 Room for Two.**

Etching by Jules Jacquet after J. Haynes-Williams, 1890. Remarque proof.

**169 Parliament Houses, London.**

Line engraving. Presented by Walter H. Wilson.

This venerable pile on the banks of the

Thames has attracted the art of painters and etchers of picturesque old London.

**170 Castle St. Angelo, Rome.**

Etching. Proof with olive branch *remarque*. The composition presents the familiar view of the ancient buildings across the Tiber.

**171 Le Tapis Vert.**

Line engraving by W. Ridgway after a painting of vast dimensions by Gustave Doré, 1867. Presented by a guest of the club, 1894.

The composition represents the gambling hall at Baden-Baden at the height of its fame with a gathering of players and onlookers crowded around the long table. In the painting, it is said, Doré included the portraits of many well known personages in public life at the time.

**172 Une Cause Celebre.**

Etching by J. G. Vibert after his water-color in the Munger Collection of the Art Institute, Chicago, called "The Trial of Perrot." Attached to the etching is an autograph letter from the artist relating the story on which this amusing scene is founded.

**173 Eugene Field.**

Etched portrait of the poet about half life size, by Henry Taylor, Jr. It bears the following inscription:





THE MILL-POND, CHARLES FRANCIS BROWNE. 67



“But if again that angel train  
And golden head come back to me  
To bear me to eternity  
My watching will not be in vain.”  
“The first verse I ever wrote. 1878. Eugene  
Field.”

**174 Joseph Medill.**

Etching by H. Taylor, Jr., of a portrait about half life size, of the late publisher and editor of the Chicago Tribune.

**175 In a Louisiana Bayou.**

By T. R. Manley, after an oil painting by Joseph Jefferson. Signed proof. Etching of a shallow stream winding its way between overhanging trees and swamp growth.

**176 A Breezy Day, Dordrecht.**

An original etching from nature by C. A. Platt, an American painter-etcher.

Through the medium of line and the etcher's craft, the artist has translated the stirring feeling in the atmosphere and brought the breeziness into his treatment of the water, the shipping, and the sky.

**177 A Country Road.**

Original etching by Hamilton Hamilton. The road is bordered by ranks of tall trees which



meet overhead in an archway forming an avenue of dignified beauty.

Mr. Hamilton is one of the early American etchers, practicing his art since the first half of the nineteenth century.

### **178 The Loving Cup.**

Stipple engraving by Joseph B. Pratt after painting by Seymour Lucas.

### **179 Birds of a Feather.**

Etching by Robert Ardail after picture by Talbot Hughes.

This tableau in an English inn of the past century suggests the romance of an elopement wherein the post-boy is an accessory to the adventure of the lovers.

### **180 Landscapes.**

Three miniature etchings (in a single frame) by W. C. Bauer after pictures by H. Cassiers. Remarque proofs.

### **181 Darby and Joan.**

Etching by W. H. Boucher after Walter Dendy Sadler's leading painting shown in the Grosvenor Gallery exhibition of 1889. In it Mr. Sadler sympathetically and poetically dealt with the

happier autumnal aspects of human life. The motto is F. E. Weatherley's verse:—

“Darby dear, we are old and gray,  
Fifty years since our wedding day;  
Shadow and sun for every one  
As the years roll on.”

The picture represents a dining-room of the Queen Anne period where a comely old gentleman, the Darby of the composition, sits at table with his still handsome and now venerable Joan. In the background in a panel in the wainscot is the portrait by Gainsborough, of Darby as a young man in his ancestral park. In the corresponding panel, Joan is to be seen as a young lady, as she sat for Gainsborough. The background of “Darby and Joan” was found in the house of Mr. Charles Green, the artist.

The original painting of “Darby and Joan” belongs to James Ashby. The etching was made by W. H. Boucher for L. H. Lefevre and is the fifth in the series of plates engraved for that publisher.

## 182 The Bagman's Toast.

An etching by W. H. Boucher after a painting by W. Dendy Sadler. The feasting tradesmen gathered about the table in the quaint room of an old inn are drawn with truth, animation, and dexterity. The spirit of the composition carries

its feeling with cheering force to the mind of the observer. The details of the picture are executed with great crispness, and the touches of light and shade unite with clever drawing to produce one of the most successful of Mr. Dendy Sadler's story-telling pictures.

**183 "At Evening Time It Shall be Light."**

Etching by Brunet-Debaines after a painting by B. W. Leader. Published by Agnew & Sons. London, 1885.

In this painting of rural England the artist has given a scene of a small village, with church and churchyard near a marshy meadow. It is early twilight and a brilliant light transfigures the landscape. Though with only black and white at his command, while the painter used color, the etcher has secured the effect of an illumination.

**184 Landscape.**

Etching by Theophile Chauval after a painting by the English landscapist, Benj. W. Leader.

The charming and varied interests of an English rural scene are displayed in the wide landscape reaching from the stream and the hill pasture where the sheep are feeding, and from the meadow where cattle are knee deep in rank grasses, to the distant farmhouses and the village.



Summer has come, and the picnickers are afield in the shadow of great trees.

**185 The Gleaner.**

Etching by L. Dautrey after the painting by Jules Breton made at Corrieres, 1887. Proof with head of Breton as a remarque.

**186 The Prelude.**

Etching by Gaujean after painting by R. Poetzelberger, Munich, 1887. Proof signed with remarque in violin and bow. A young woman is seated before a piano and at her side awaits a youth with a violin.

**187 The Flying Dutchman.**

Etching by A. H. Haig. This plate shows the interior of an old seaport wine-room. Near the rafters hang the models of two ships and in the stall beneath two seamen sit drinking at a table.

**188 Pamplona, Spain.**

Etching of the hill city of Spanish antiquity. Proof, signed A. H. Haig, with artist's monogram and date 1887 in the plate.

The steep road ascends to an old, high-arched stone bridge. In the distance the houses rise upon terraces and across the bridge come a procession of peasants and an ox-cart loaded

with passengers bound for the market or perchance for the festival of a fete day.

**189 Westminster Abbey, Interior.**

Original etching, artist's proof. Signed in margin, A. H. Haig. Printed, 1881. An etching of a view from St. Edmund's Chapel to the Chantry of Henry V.

**190 In Happy Moments.**

Etching by E. Abot after painting by Leon Moran. Remarque proof.

In a living room are two gentlemen pleasantly passing a leisure hour. One is smoking a "churchwarden," and the other is playing a mandolin.

## PASTELS AND PENCIL SKETCHES

- 201 John Adams. A. Chappel

A crayon drawing from an old portrait of the second president of the United States made in 1856.

- 202 James A. Garfield. Baumgartner

Life size crayon portrait.

- 203 Justice S. F. Miller. Mrs. C. A. Fassett

Crayon portrait made in 1863 of Justice Miller of the Supreme Court of the United States.

- 204 General U. S. Grant. Henry C. Payne

Vignette crayon portrait.

- 205 A Seated Figure (pencil drawing).

Belle Silveira

- 206 Chicago. Thomas Nast

A cartoon drawn in India ink with inscription, "Chicago Ruins, October 9, 1871, to a blaze of glory, 1893. With the artist's compliments to the Union League Club."



## SCULPTURE.

**210 Victory.**

**Evelyn B. Longman**

An original bronze figure of a spirited work originally modelled for the Louisiana Purchase Exposition, 1904. Reproduced in heroic size it surmounted Festival Hall.

**211 Edward Everett Hale.**

**William Ordway Partridge**

Portrait bust in bronze from life. Presented to the Union League Club by Franklin H. Head and other members.

**212 Daniel Webster.**

**Hiram Powers**

Portrait bust in marble from life. Purchased soon after 1850 from the sculptor in Rome. It was considered by the sculptor Thomas Ball to be one of the best heads by Hiram Powers. Duplicate in Boston Museum.

**213 Richard J. Oglesby.**

Bas-relief portrait in marble.

**214 Abraham Lincoln.**

**Leonard W. Volk**

Portrait bust from life (plaster). 1860.

**215 George Washington.**

**Wedgewood after Houdon**

Portrait bust in "black basalt ware," one of ten made by Josiah Wedgewood, the English potter (1730-1795), after the bust from life by Houdon, the French sculptor.

## BIOGRAPHICAL SKETCHES.

PAINTERS, ENGRAVERS, AND ETCHERS.

### **Abot, Eugene, Paris.**

Born in Belgium. Pupil of Gaucherel. An etcher. 190.

### **Anderson, A. H. 162.**

### **Ardail, Albert. Studio in Paris.**

Born in France. Pupil of Waltner. Medals in Salon, Paris, 1887, 1892. Bronze medal of Exposition Universelle, 1889. 179.

### **Bartlett, Frederic Clay, Chicago.**

Born in Chicago, 1873. Pupil of Gysis in Munich; Collins, Whistler, and Blanche in Paris. Member of Chicago Society of Artists, Chicago Municipal Art League, Royal Academy, Munich. Has executed important mural decorations in public buildings. Represented in Mainz. Exhibits in current exhibitions. 19.

### **Bauer, W. C.**

A contemporary etcher. Specialty landscape. 180.

### **Baumgartner.**

Contemporary artist. 202.



**Becker, Carl J., Philadelphia, Pa.**

A painter who has made portraits of many politicians and government officials. Exhibited in Chicago, 1905-7, a portrait of President Roosevelt and a collection of oil paintings, water-colors, and pencil sketches. 151.

**Blanke, Marie Elsa, Chicago.**

Born in Chicago. Studied at the Art Institute, Chicago, in Munich, and in London. Exhibits at current exhibitions. 98.

**Boucher, W. H., London.**

A contemporary English engraver and etcher, widely known for his plates after the paintings by W. Dendy Sadler. 181, 182.

**Bradford, William.**

Born in New Bedford, Mass., about 1830; died 1892. Associate of National Academy of Design, New York, 1874. Marine painter, making a specialty of Arctic landscape and waters. In pursuit of his art accompanied several exploring expeditions to the North Pole, and visited Labrador to study icebergs. A contemporary of F. S. Church and the Hudson River school of painters. 86.

**Bridgman, Frederic Arthur, Paris.**

Born in Tuskegee, Ala., 1847. Apprentice in engraving department American Bank Note

Co., New York, 1864-5; meanwhile studied in Brooklyn Art School and National Academy of Design. Pupil under Gerome at École des Beaux Arts, Paris, 1866-71. Studio in Paris, occasionally visiting the United States. First and second class medals Paris, and continental exhibitions, Hors Concours; Knight Legion of Honor, 1878; officer order of St. Michael of Bavaria. Member of National Academy of Design, Society of American Artists, and Parisian Society of American Artists. Painter of figure, of oriental and archæological pictures, also a writer on art and a composer of orchestral music. Awarded additional honors in 1907. Appointed an Officer of the Legion of Honor of France. 16.

**Brooke, Richard Norris, Washington, D. C., and Warrenton, Va.**

Born at Warrenton, Va., 1847. Pupil of Pennsylvania Academy of Fine Arts; of Bonnat and Benjamin-Constant in Paris. Parsons prize, Society of Washington Artists, 1901; third Corcoran prize, Society of Washington Artists, 1904. Member Society of Washington Artists. 53.

**Brooks, Alden F., Chicago.**

Born in West Williamsfield, Ohio. Studied with Edwin White, and with Carolus Duran, Paris. Member of the Chicago Society of Art-

ists. Yerkes prize, 1892. Represented in capitol, Columbus, Ohio; capitol, Springfield, Ill.; Memorial Hall, Chicago; State Normal School, De Kalb, Ill. 62.

**Brown, John Lewis.**

Born in Bordeaux, France, 1829. Died in Paris. Medals of Paris Salon, 1865, 1866, 1867. Legion of Honor, 1870. 66.

**Browne, Charles Francis, Chicago.**

Born in Natick, Mass., 1859. Studied at Boston Art Museum, 1882-4; Pennsylvania Academy of the Fine Arts, 1885-7, and at École des Beaux Arts under Gerome and other masters, 1887-90. Instructor and lecturer on history of art, Chicago Art Institute. Editor "Brush and Pencil," February, 1897 — September, 1900. Exhibited at Paris Exposition, 1889 and 1900; World's Columbian Exposition, 1893, and important current exhibitions. Member of the Society of Western Artists, Chicago Society of Artists, Chicago Water-Color Club and "The Little Room." Represented at Providence, R. I., and in Municipal Art Gallery, Chicago. 67, 95, 99, 100.

**Browne, George Elmer, Paris.**

Born in Gloucester, Mass., 1871. Studied at Boston Museum of Fine Arts under Benson,



Tarbell, De Camp, and Ernest L. Major, and with Lefebvre and Robert-Fleury in Paris. Bronze medal, Mechanics Fair, Boston, 1895; book-plate prize, Salmagundi Club, 1898; George Inness, Jr., prize, Salmagundi Club, 1901; paintings purchased by French Government from Paris Salon, 1904, for the Luxembourg Gallery. Member of Salmagundi Club, 1898. Artists' Fund Society, 1902. Exhibits in the leading current exhibitions in Europe and in America. 9.

**Brunet-Debaines, Alfred Louis.**

Born in Havre, France, 1845. Pupil of Lallanne, Gaucherel, and Charles Normand. Worked in London and Paris. Salon medals, 1872, 1873, 1886. Gold medal, Exposition Universelle, 1889. Specialty, etching. 183.

**Bryan, Jennie B. 35.**

**Bryson, James Ross, Chicago.**

American artist. Has traveled abroad and for several years occupied a studio in Chicago. Specialty, portraits and decorative compositions in pastel. 38.

**Buckley, Jeannette, Chicago.**

Born in Toledo, Ohio. Pupil of the Art Institute. Member of Chicago Society of Artists. Exhibits at Art Institute. 104.

**Cameron, Edgar Spier, Chicago.**

Born in Ottawa, Ill., 1862. Pupil of Cabanel, Benjamin-Constant, and Laurens, Paris. Member of International Jury of Awards, Paris Exposition, 1900. Silver medal, Paris Exposition, 1900. Member of Chicago Society of Artists, Chicago Water-Color Club; associate member of Chicago Architectural Club; former art critic of Chicago Tribune. Represented in Chicago Historical Society and Arché Clubs. Has executed important mural decorations in Roman Catholic Cathedral, Indianapolis, and in public buildings. Exhibits in current exhibitions. 43.

**Chappel, Alonzo, Brooklyn, N. Y.**

Contemporary painter. Member Brooklyn Art Club. 201.

**Chauvel, Theophile, Paris.**

Born in Paris, 1831. Pupil of Picot, Aligny, and Bellel. Medals of Salon, 1870; second class, 1873. Medal of Honor, 1881. Medal, second class of Exposition Universelle, 1878, and Grand Prix, 1889. Specialty, etching. 184.

**Clarkson, Ralph, Chicago.**

Born Amesbury, Mass., 1861. Studied at Boston Art Museum until 1884, Julian Academy

under Lefebvre and Boulanger, 1884-7. Exhibited in Paris Salon, 1887. Exhibited in Paris, New York, Boston, Chicago, St. Louis, and important current exhibitions. Member of jury of Paris Exposition, 1900; of St. Louis Exposition, 1904; of International Jury of Awards at St. Louis, and of the Corcoran Jury of Awards, Washington, D. C., 1907. Member and president of Chicago Society of Artists, president of Municipal Art League, Chicago, member of Western Society of Artists, president of Art Commission of Chicago, member of New York Water-Color Club, and of the "Little Room." 18, 42, 54.

**Cogswell, William.** 34.

**Damman, Benjamin Auguste Louis, Paris.**

Born in Dunkirk, France. Pupil of Waltner. Salon medals, 1879, 1883. Gold medal of Exposition Universelle, Paris, 1889. Specialty, etching. 160.

**Dautrey, Lucien.**

Born in Auxonne, Cote d'Or, France. Pupil of Coutry and Braquemond. Specialty, etching. 185.

**Davis, Charles H., Mystic, Conn.**

Born in Amesbury, Mass. Associate of the National Academy of Design, New York. Rep-



resented in the Pennsylvania Academy of Fine Arts, Philadelphia; Corcoran Gallery of Art, Washington, D. C.; Metropolitan Museum of Art, New York; Art Institute, Chicago; Wadsworth Atheneum, Hartford; Art Gallery, Omaha. Honorable mention, Salon, Paris, 1887; silver medal, Exposition Universelle, Paris, 1889; Palmer prize, Art Institute, Chicago, 1890. Medal, Massachusetts Charitable Mechanics Association, Boston, 1890; medal, Columbian Exposition, Chicago, 1893; grand gold medal, Atlanta Exposition, 1895; bronze medal, Exposition Universelle, Paris, 1900; Lippincott prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1901; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Louisiana Purchase Exposition, St. Louis, 1904. 85.

**Dawson, Arthur, New York.**

Born in Crewe, England, 1859. Pupil of David Law in etching, W. Maris in water colors, and James Baker in oil painting. Pupil of Art Department, South Kensington Museum, London. Medal, Science, and Art Department, England; honorable mention, Pan-American Exposition, Buffalo, 1901. Member of Royal Society Painter-Etchers; City of London Artists' Society; Nineteenth Century Art Society, London; Lotos Club, New York. Resided in Chi-

cago prior to 1898 and was member of Chicago Society of Artists. 39, 58, 60, 78, 80, 81, 101, 102.

**Diaz de la Pena, Narciso-Virgilio.**

Born in Bordeaux, between 1802 and 1809, of Spanish parents; died at Mentone, France, 1876. Pupil of Sigalon. Salon medals 1844, 1846, 1848. Chevalier Legion d'Honneur, 1851. Diploma to memory of deceased artists, 1878, Exposition Universelle, Paris. 24.

**Dressler, Edward James.**

Born in Centerville, Mich., 1859. Died in Chicago, 1907. Studied in San Francisco School of Design under Virgil Williams; in National Academy of Design, New York; and under Walter Shirlaw. Member Salmagundi Club, New York. 29.

**Duncan, W. A. 36.**

**Eaton, Charles Warren, New York.**

Born in Albany, N. Y., 1857. Pupil National Academy of Design and Art Students' League, New York. Exhibited in Royal Academy and Grosvenor Gallery, London. Represented in the Brooklyn Institute of Arts and Sciences. Honorable mention, Exposition Universelle,

Paris, 1900; Proctor prize, Salmagundi Club, 1901; honorable mention, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Inness prize, Salmagundi Club, 1902; Shaw prize, Salmagundi Club, 1903; Inness gold medal, National Academy of Design, 1904; silver medal, Louisiana Purchase Exposition, St. Louis, 1904; gold medal, Salon, Paris, 1906. Member of the American Water-Color Society; Water-Color Club; Salmagundi Club, New York; Lotos Club, New York. 20.

**Fassett, Mrs. C. Adele.**

Contemporary artist. Present work executed in 1863. 203.

**Fehdmer, Eugene.**

First prize in grand concours of Academie des Beau Arts, Antwerp. 82.

**Gaujean, Eugene, Paris.**

Born in Pau, France. Pupil of Pils and Waltner. Paris Salon medals, 1880 and 1888. Gold medal, Exposition Universelle, 1889. 186.

**Glaman, Mrs. Eugenie Fish, Chicago.**

Born in St. Joseph, Mo., 1873. Pupil of Art Institute, Chicago, and of Simon, Cottet, and Fremiet, Paris. Bronze medal, St. Louis Expo-



sition, 1904. Member of Society of Western Artists, Chicago Society of Artists, Art Students' League, Chicago. Specialty, animals. 65.

**Grafton, Robert W., Chicago.**

Born in Chicago, 1876. Pupil of Art Institute; studied in Paris. Member of Chicago Society of Artists and Palette and Chisel Club. 110.

**Grover, Oliver Dennett, Chicago, and Florence, Italy.**

Born in Earlville, Ill., 1861. Pupil of Royal Academy, Munich, 1879-1880; Duveneck School, Florence, Italy, 1880-1884; Boulanger, Lefebvre, and Laurens, Paris, 1884-1886. Received first Yerkes prize for painting, "Thy Will Be Done," Chicago, 1892; executed mural decorations Branford (Conn.) Memorial Library, 1897; Blackstone Memorial Library, Chicago, 1903; First National Bank, Chicago, 1905. Received silver and bronze medals, St. Louis Exposition, 1904. President Society of Western Artists; member (and ex-president) Chicago Society of Artists; member National Society of Mural Painters and Municipal Art League, Chicago. 4, 11, 59, 96.

**Haig, Axel Herman, Surrey, England.**

Born on the island of Gotland, Sweden. Member of Royal Society of Painter-Etchers, London.

Gold medal, Exposition Universelle, Paris, 1900. Was represented in the British and Swedish sections of the World's Columbian Exposition, Chicago, 1893. Is the first etcher of architecture of modern times, producing the greatest plates of monumental buildings since the age of Piranisi. 187, 188, 189.

### **Hall, John.**

Born in Wivenhoe, near Colchester, England, 1739. Died in London, 1797. Studied and practiced engraving in London. Succeeded Woollett as historical engraver to King George III. 153.

### **Hamilton, Hamilton.**

Born in Middlesex County, England, 1847. Genre painter, self-taught. When an infant was brought to Cowlesville, Wyoming Co., New York. In 1872 opened a studio in Buffalo, painting portraits. Went west and painted Laramie Peak, Colorado, this work being exhibited at the Centennial Exposition, Philadelphia, 1876, and is now hung in the Albright Art Gallery, Buffalo. Went abroad in 1878, remaining some years, chiefly at Pont Aven. Member of the American Water-Color Society, New York Etching Club, Associate National Academy, 1886. 177.

**Harper, William A., Paris, France.**

Born in United States. Studied at Art Institute, Chicago, and in Paris. Member Chicago Society of Artists. 7, 106, 107.

**Healy, George Peter Alexander.**

Born in Boston, 1808. Died in Chicago, 1894. Pupil in Paris of Baron Gros and Couture. Medal of third class, Paris Salon, 1840; second class medal, Exposition Universelle, 1855. Resided in France, making frequent visits to the United States and finally settled in Chicago, but revisited Europe in 1869, remaining until 1892. In his autobiography there are reproductions of twenty of his most successful works and all but three are portraits of celebrated men, including Lincoln, Grant, Webster, Longfellow, Thiers, Gambetta, Liszt, Pope, and Pius IX. Besides portraits and portrait groups he painted two huge compositions, "Franklin Urging the Claims of the American Colonies before Louis XVI." and "Webster Replying to Hayne." Both were executed in France and shown at the Paris Exposition of 1855 with a dozen or more portraits. The Webster gained Healy a gold medal which was a rare distinction in those days. The large canvas, "Webster Replying to Hayne," in Faneuil Hall, Boston, is a valuable historical document, as all the heads are from life. 45, 51, 52.



**Inness, George.**

Born in Newburgh, N. Y., 1825. Pupil one month of Regis Gignoux, in New York City. Visited Europe several times, but remained distinctly an American artist. His "American Sunset" was selected as a representative work of American art for the Paris Exposition, 1867. He was represented in the Paris Exposition, 1878; National Academy, New York, 1878, 1882, 1883, 1885, 1886. Member National Academy of Design, 1868. Died at Bridge of Allan, Scotland, August 3, 1894. 15.

**Irvine, Wilson H., Chicago.**

Born in Byron, Ill., 1870. Pupil of Art Institute, Chicago. First prize, Palette and Chisel Club, 1903. Member of Palette and Chisel Club, Chicago Society of Artists, Chicago Water-Color Club, and Municipal Art League. 26.

**Jacquet, Jules, Paris, France.**

Born in Paris, 1841. Pupil of Henriquel-Dupont, Pils, and Laemlin. Engraver and etcher. Paris Salon medals, 1875, 1876, 1882. Gold medal of Exposition Universelle, 1889. 168.

**Johnson, Eastman.**

Born, Lovell, Maine, 1824. Died New York, 1906. Studied in Dusseldorf, Rome, Paris, and

The Hague. Bronze medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, St. Louis Exposition, 1904. Member National Academy, 1860; Society of American Artists, 1881; Century Association. While his first success was won as a portrait painter, he occupies a distinguished place in the annals of American art as a painter of genre pictures such as the "Old Kentucky Home," now in the Lenox Library, New York. 49.

Johnson, T. 163.

Kemp, Louise M.

Contemporary painter in water-colors. 109.

Kever, Jacob Simon Hendrik.

Born in Holland, 1854. Pupil of P. F. Greive. Awarded bronze medal, 1889, Paris Exposition; gold medal, 1896, Amsterdam; silver medal, World's Columbian Exposition, 1893; gold medal, 1899, Amsterdam; silver medal, 1900, Paris. Largely represented in public and private collections in the United States. 64.

Lamoriniere, Jean Pierre-Francois.

Born in Antwerp, April 28, 1828. Medal of third class, Exposition Universelle, Paris, 1878;

gold medal, Paris, 1889. Hors Concours. Officer in Legion of Honor, 1889. 97.

**Lamoriniere, Willem.**

Contemporary painter. Son and pupil of Jean Pierre-Francois Lamoriniere. Member of Cercle Artistique, Antwerp. 92.

**Ledochowski, Napoleon (Count), Chicago.**

Born in Warsaw, Poland, 1849. Left Poland for political reasons. Distinguished as a musician. Painting a secondary accomplishment.

111.

**Le Gout-Gerard, Fernand, Paris.**

Born in St. Lo, France. A contemporary painter. Bronze medal, Exposition Universelle, Paris, 1900. Exhibited six paintings in the Salon, 1906. 10.

**Longman, Evelyn Beatrice, New York.**

Born in Winchester, Ohio, 1874. Studied at Art Institute, Chicago, under Lorado Taft. Received commission for executing the bronze doors for the memorial chapel, Naval Academy, Annapolis, Md., after a notable competition, 1907.

210.

**Low, Will H., New York and Bronxville, N. Y.**

Born in Albany, N. Y., 1853. Pupil of École des Beaux Arts under Gerome and Carolus-



Duran in Paris. Silver medal, Paris Exposition, 1889; medal, Columbian Exposition, Chicago, 1893; Lotos Club Fund National Academy of Design, 1895; silver medal, Pan-American Exposition, Buffalo, 1901; member International Jury of Awards, St. Louis Exposition, 1904; member National Academy, 1890, (recording secretary); Society of American Artists, 1878; Mural Painters; New York Architectural League, 1889; Century Association. Also writer. Designed diploma of awards for World's Columbian Exposition, 1893; painted decoration for ceiling in Waldorf-Astoria Hotel, New York, 1892; twenty panels for concert hall and ball-room of Astoria Hotel, New York, 1897, and other important works. 87.

**MacMonnies, Mary Fairchild (Mrs. Frederick),  
Giverny-par-Vernon, Eure, France.**

Born in New Haven, Conn. Pupil St. Louis School of Fine Arts, Carolus Duran and Julian Academy, Paris. Paris three years, scholarship from St. Louis School of Fine Arts. Medal, Columbian Exposition, Chicago, 1893; bronze medal, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; gold medal, Dresden Exposition, 1902; Julia M. Shaw prize, Society of American Artists, 1902; gold medal, Rouen (painting bought by city of

Rouen), 1903; associate Champ de Mars Salon, Paris, 1898; member Society of American Artists, 1896; New York Woman's Art Club; Woman's International Art Club, London. Exhibits in current exhibitions and is represented in many important collections. 93.

**McChesney, Clara T., New York.**

Born in Brownsville, Cal. Pupil of San Francisco School of Design, under Virgil Williams; Gotham Art School in New York, under Mowbray and Beckwith; Giradot, Courtois and Colarossi Academy, in Paris. Three medals at Colarossi Academy; two medals, Columbian Exposition in Chicago in 1893; Dodge prize, National Academy of Design, 1894; gold medal of Water Color Art Club, of Philadelphia, 1900; second Hallgarten prize, National Academy of Design, 1901; bronze medal, Pan-American Exposition, Buffalo, 1901; bronze medal, St. Louis Exposition, 1904; member of New York Water Color Club; Lyceum Club, London; Barnard Club; National Arts Club; New York Municipal Art Society. 48.

**Manley, Thomas Rathbone, Montclair, N J.**

Born in Buffalo, N. Y., 1853. Pupil of Pennsylvania Academy of Fine Arts. Bronze medal for etchings, St. Louis Exposition, 1904. Mem-

ber of American Society of Miniature Painters. Painter, etcher and writer.

**Maratta, Hardesty Gilmore, Chicago.**

Born in Chicago, 1864. Pupil Art Institute, Chicago. Studied in European galleries. Honorable mention, Nashville Exposition, 1897. Has developed a "Theory of Color" and has aided in the execution of important mural decorations. 105.

**Marshall, William Edgar.**

Born in New York City, 1837. In 1858 he began his artistic career by engraving bank notes and after several years turned his talents to larger plates in pure line. Taking up his residence in Boston, he painted many portraits, including one of Dr. Oliver Wendell Holmes. In 1864 he went abroad remaining two years painting portraits and exhibiting in the Paris Salon. Returning to the United States, he painted an ideal portrait of President Lincoln from which he made an engraving in 1866. 155.

**Menzler, Bertha Sophia, (Mrs. E. J. Dressler), Chicago.**

Born in Chicago, 1874. Pupil of Art Institute, Chicago; Merson, Collin, and Aman-Jean, Paris. Special prize, Art Institute, Chicago fall exhibition of American paintings, 1903. 57.



**Miller, Charles Henry, Borough of Queens, New York.**

Born in New York, 1842. Pupil National Academy of Design, New York, Adolph Lieber and Bavarian Academy in Munich. Medal, Philadelphia; gold medal, Boston; gold medal, New Orleans; member National Academy of Design, 1875. Art critic, essayist, and lecturer. Specialty, landscape. 56.

**Monet, Claude, Giverny-par-Vernon, Eure, France.**

Born in Paris, 1840. A soldier in Africa for two years. Studied under Gleyre; visited England 1870. Joined the artists interested in the Impressionist movement of which Manet was a leading spirit. In the last decade Monet's paintings have been exhibited in all large international exhibitions. Monet is represented in many of the great museums of the world. 55.

**Mulvaney, John.**

Contemporary painter. Resided at one time in St. Louis. 46.

**Nast, Thomas.**

Caricaturist; born at Landau, Bavaria, 1840; died at Guayaquil, Ecuador, 1902. He was brought to America in 1846; at the age of fifteen

furnished sketches for Frank Leslie's "Illustrated Newspaper," his first assignment being a prize-fight in Canada. He went to England to make sketches for the "New York Illustrated News." His war pictures produced for "Harper's Weekly" are among his most notable works. He was the first to introduce caricatures into America, and his pictures of war scenes, of Andrew Johnson, and of the Tweed ring had great influence on the politics of the time. He also painted in oil and water-colors. In 1902, he was appointed consul-general to Ecuador. 206.

**Nourse, Elizabeth, Paris.**

Born in Cincinnati, Ohio. Studied in Cincinnati School of Design; at the Julian Academy, and with Carolus Duran, Paris. Member American Art Association, Paris. Represented in Chicago Art Institute, Cincinnati Art Museum, and in Adelaide, Australia. Medals, Chicago, 1893; Carthage, 1897; Nashville, 1897; silver medal, Paris, 1901; Société des Beaux Arts, Paris, 1901; medal, Louisiana Purchase Exposition, St. Louis, 1904; Noguet (Paris), 1905. New York Woman's Art Club. 31.

**Ochtman, Leonard, Cos Cob, Connecticut.**

Born in Zonnemaire, Holland, 1854. Member of the National Academy of Design, Ameri-

can Water Color Society; New York Water Color Club; Society of Landscape Painters; Salmagundi and Lotos clubs, New York; Brooklyn Art Club, Artists' Fund Society, and Artists' Aid Society. Represented in the Brooklyn Institute of Arts and Sciences, Lotos and Salmagundi clubs, New York. Prize, Brooklyn Art Club, 1891; awarded bronze medal, Columbian Exposition, Chicago, 1893; gold medal, Art Club of Philadelphia, 1894; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Morgan prize for water-color, Salmagundi Club, 1902; Shaw Fund prize, Society American Artists, 1902; Inness gold medal, National Academy of Design, 1903; Evans prize, Salmagundi Club, 1903; Webb prize, Society of American Artists, 1904; two gold medals (for oil and water-color) St. Louis Exposition, 1904; second Corcoran prize, Washington Society of Artists, 1905; Inness prize, Salmagundi Club, 1906; W. T. Evans prize, Salmagundi Club, 1907. 88, 89.

**Ommeganck, Balthazar-Paul.**

Born in Antwerp, 1755; died, 1826. 83.

**Packard, Mabel, Chicago.**

Born in Webster City, Iowa. Studied at Art Institute, Chicago, and at the Colarossi Academy,



Paris. Member of the Chicago Society of Artists. Associate member of the Society of Western Artists. Bronze medal, miniature painting, St. Louis Exposition, 1904. 25.

**Partridge, William Ordway, New York.**

Born in Paris, France, of American parents, 1861. Pupil of Elwell, in New York; Pio Welonski, in Rome. Member National Society of Sculptors; New York Architectural League; American Institute of Architects; Salmagundi Club, 1898. Writer and lecturer. 211.

**Payne, Henry Charles, Chicago.**

Born in Newburyport, Mass., 1852. Member Chicago Society of Artists. 204.

**Pedulli, F.**

Contemporary Italian artist. 22.

**Peterson, H. E. C., Chicago.**

Swedish-American portrait painter residing in Chicago for about thirty years. Most of his portraits are in the New England states, principally Massachusetts and New Hampshire. 37.

**Peyraud, Frank C., Chicago.**

Born in Switzerland, 1858. Pupil, Art Institute, Chicago; École des Beaux Arts, Paris.

Fortnightly prize, Art Institute, Chicago, 1899. Member Chicago Society of Artists. Has executed important mural decorations. Specialty, landscapes. 90.

**Picknell, William L.**

Born in Vermont, 1854. Died in Marblehead, Mass., 1897. Pupil of École des Beaux Arts, Paris, under Gerome. Associate of National Academy of Design, New York, and Society of British Artists, London. Silver medal, Boston, 1881; gold medal, 1884. Medals at World's Columbian Exposition, Chicago, 1893; Paris Salon, 1895; Atlanta Exposition, 1895; Lippincott prize, Pennsylvania Academy of Fine Arts, 1896. 6.

**Platt, Charles A., New York.**

Architect, landscape architect, and painter. Born in New York, 1861. Pupil of National Academy of Design and Art Students' League, in New York; of Boulanger and Lefebvre, in Paris. Webb prize, Society of American Artists, 1894; bronze medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Associate, National Academy of Design; member of Society of American Artists, 1888; American Water-Color Society; New York Etching Club; London Society of Painter-Etchers;

New York chapter, American Institute of Architects; Century Association. 176.

**Powers, Hiram.**

Born in Woodstock, Vt., 1805. Died in Italy, 1873. Studied modelling in plaster under a German sculptor. Made busts of eminent public men in Washington, 1835. Went to Italy in 1837 by the help of Nicholas Longworth and resided in Florence until his death. "The Greek Slave," other ideal statues, and statues of Washington for Louisiana, Calhoun for South Carolina, and Webster for Boston, are among his important works. 212.

**Pratt, Joseph B.**

A contemporary engraver. 178.

**Ranger, Henry Ward, New York.**

Born in western New York, 1858. Studied outside of academies and during several years residence in France, England, and Holland. Associate of the National Academy of Design, New York; member of American Water-Color Society. Bronze medal, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Represented by "The Top of the Hill" in Corcoran Gallery, "East River Idyl"



in Carnegie Gallery, and in other important collections here and in Europe. 13.

**Rascovich, Roberto.**

Born Spalata, Dalmatia, 1857. Died, Chicago, 1904. Pupil of Imperial and Royal Academies, Vienna; École des Beaux Arts in Paris, and in Rome. Awards: Medal Water Color Society, Rome; Arché prize, Chicago, 1897. Member International Society, Rome; Water Color Society, Rome. 84.

**Read, Thomas Buchanan.**

Born in Chester county, Pennsylvania, 1822. Died in New York, 1872. At the age of seventeen he began the study of art in a sculptor's studio in Cincinnati. His special talents developed in the direction of painting and poetry, and at different periods he had studios in Cincinnati, Philadelphia, New York, Rome, and Florence. He was better known as poet than as painter. 44, 47.

**Reich, Jacques, New York.**

Born in Hungary. Studied in Budapest and later in Academy of the Fine Arts, in Philadelphia, and later in Paris under Bouguereau and Robert Henry. He made all the pen and ink portraits for "Appleton's Cyclopedia of Ameri-

can Biography" and for numerous histories of the United States. Since 1892 he has devoted his time to the etching of large portraits and has recently begun a series of etchings of famous Americans. 158, 159.

**Reid, Robert, New York.**

Born in Stockbridge, Mass., 1863. Pupil of Boston Museum; Art Students' League, New York; of Boulanger and Lefebvre, in Paris. Medal, Columbian Exposition, Chicago, 1893; Clarke prize, National Academy of Design, 1897; first Hallgarten prize, National Academy of Design, 1898; silver medal for painting and gold medal for mural decoration, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; Associate National Academy of Design, 1902; member of National Institute of Arts and Letters; Ten American Painters. Has executed important mural decorations, and is represented in private and public collections. 40.

**Richet, Leon.**

Born in Solesmes, Nord, France. Pupil of Diaz. Exhibited in the Paris Salon, 1877. His paintings are rare in America. 68.

**Ridgway, W.**

An English contemporary engraver. 171.

**Rolshoven, Julius, Detroit, Mich., and Florence, Italy.**

Born in Detroit, Mich., 1858. Studied in Cooper Union, New York, 1877; Plassman Academy, New York; Dusseldorf Academy, 1878; Munich, 1879-82; Duveneck School in Florence, 1883-4; under Tony Robert-Fleury and Bouguereau, Paris, 1888. Founded Rolshoven life classes at Paris, 1890-5; and London, 1896-1902, with international attendance; received honors and medals, Munich, Paris, Brussels, Chicago, Berlin, Buffalo, St. Louis. Ex-member, Arts Club, London; member Chelsea Arts Club, London; Foreign Arts Club, Florence; Secession Society, Munich; Société Nationale des Beaux Arts, Paris. Represented in numerous public and private collections. 17.

**Sartain, John.**

Born in London, 1808, died in Philadelphia, 1897. Learned engraving and drawing, and at the age of fifteen was employed on the plates of Ottley's "Italian School of Design." Came to the United States in 1830 and settled in Philadelphia, where he painted portraits until he could establish himself as an engraver. He was the first to employ the mezzotint process extensively, and executed many engravings. Was appointed director of the art department of the Centennial Exhibition, Philadelphia, 1876. 165.



**Sartain, William.**

Born in Philadelphia, 1843, a son of John Sartain. Pupil of Pennsylvania Academy of Fine Arts; of Bonnat and École des Beaux Arts in Paris; studied also in Italy and Spain. Silver medal, Boston; honorable mention, Pennsylvania Academy of Fine Arts; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Associate of National Academy of Design, and member of Society of American Artists. 167.

**Schmedtgen, William Herman, Chicago.**

Born in Chicago, 1862. Studied at Art Institute, Chicago. A pioneer in newspaper illustration in Chicago. Head of art department, Chicago Record, 1886-1901; field artist for Record in Spanish-American War, in camp before Santiago; made sketches for newspaper articles in Mexico and Cuba; traveled in Spain, Italy, and northern Africa for the Record, 1900; head of art department of Chicago Record-Herald. 69-77.

**Schröder, A,**

Contemporary genre painter. 103.

**Schultz, George F., Chicago.**

Born in Chicago, 1869. Member Chicago Society of Artists; Palette and Chisel Club, Chi-

cago. Represented in Arché Club collection. Specialty, landscapes and marines. 12.

**Semenowski, E. Eisman.**

Contemporary artist. 112.

**Sewell, Robert V. V., New York.**

Born in New York. Pupil of Lefebvre and Boulanger in Paris. First Hallgarten prize, National Academy of Design, 1889; silver medal, Boston, 1891; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; associate National Academy of Design, 1901; member New York Architectural League, 1899; Mural Painters; Century Association; Union League Club; Lotos Club. 27.

**Silveira, Belle (Madam Gorski), Chicago.**

Born in Erie, Pa., 1877. Pupil of John Vanderpoel, Wm. M. Chase, and Fred Richardson. Painter, sculptor, illustrator, and worker in the applied arts. 205.

**Smith, Henry Pember, New York.**

Born in Waterford, Conn., 1854. Died, 1907. Self-taught. Member, American Water Color Society; Artists' Fund Society. 61.

**Smith-Hald, Frithjof.**

Born in Christiansand, Norway. Died in Chicago, 1903. Devoted his art to the painting

of Norwegian scenery. Chevalier of the Order of St. Olaf, Order of Charles III., and Legion of Honor. Is represented in museums of the Luxembourg, Lille, Bordeaux, Reims, Boulogne, Hague, Cologne, Metropolitan Museum, New York. An honorary member of the Royal Society of Art, Antwerp; was the recipient of various gold medals. 79.

**Spread, Henry F.**

Born in Kinsale, Ireland, 1844. Pupil of South Kensington Museum, London, in 1863; of Slingeneyer, Brussels. Resided in Australia, New Zealand, and Tasmania, 1864-69. Came to the United States in 1870 and settled in Chicago. Member of Chicago Academy of Design. Head instructor of Academy of Fine Arts, and Art Institute, 1883. First president of Chicago Society of Artists, 1889. Died in Chicago, 1890. 50.

**Stacey, Anna L. (Mrs. John F.), Chicago.**

Born in Glasgow, Mo. Studied at Art Institute, Chicago, and in Academie Delecluse, Paris. Member of the Chicago Society of Artists, Chicago Water-Color Society. Young Fortnightly Club prize, 1902; Martin B. Cahn prize, 1902. Represented in the Arché Club, Klio Association, Chicago Woman's Aid, Nike and Kenwood



clubs, and the permanent collection of the Municipal Art Gallery of Chicago. 63.

**Stacey, John F., Chicago.**

Born in Biddeford, Maine. Pupil of State Normal School, Boston; of Boulanger, Lefebvre and Julian Academy, Paris. President of Chicago Society of Artists; member Chicago Water-Color Club, and Western Society of Artists. Bronze medal, St. Louis Exposition, 1904. 91.

**Steppe, Romain.**

Contemporary Belgian painter. 21.

**Stuart, Gilbert.**

Born in Middletown, Rhode Island, 1755; died, 1828. He began to paint while young, probably had some training under Cosmo Alexander, who had a studio in Newport. Portraits executed when he was fifteen or sixteen years of age are still preserved. Soon after reaching manhood he visited England and studied under Benjamin West. He exhibited at the Royal Academy, London, 1777, before he met West and in 1779 and 1782. He gained such fame that he rivaled Sir Joshua Reynolds in popular esteem, and painted the portraits of three kings and many exalted personages. The Atheneum head remains the accepted likeness of Washington. He produced countless replicas of this work. 2.

**Svendsen, Svend, Chicago.**

Born in Christiania, Norway, 1864. Young Fortnightly prize, Chicago Society of Artists exhibition, 1895; honorable mention, Nashville Exposition, 1897. Member, Chicago Society of Artists. Exhibits in current exhibitions, and is represented in many local collections. 14.

**Tavernier, Jules.**

Born in Paris. Pupil of Barrias. Exhibited in Salon 1865, 1866, 1869, 1870. 41.

**Taylor Jr., Henry. 173, 174.****Thompson, Leslie P., Boston.**

Born in Medford, Mass., 1880. Pupil, Boston Museum of Fine Arts under Tarbell. Bronze medal, St. Louis Exposition, 1904. Paige traveling scholarship, Boston Museum, 1904. 28.

**Trumbull, John.**

Born in Lebanon, Conn., in 1756; died 1843. Exhibited a talent for painting in youth, using home-made materials. After a short experience in the Revolutionary War, he sailed for France on his way to London. In Paris he made the acquaintance of Benjamin Franklin, who introduced him to Stuart, and later he came under the influence of Benjamin West. He eventually

painted a series of illustrations of American history, the "Battle of Bunker Hill," the "Death of Gen. Montgomery," "The Surrender of Cornwallis," and "Declaration of Independence," being among his earlier works. He was also successful in his portraits of celebrated men of the period, among which were the full-length portraits of General Washington and General Clinton, both of which are in the New York City Hall. The commission to paint four of the eight commemorative pictures in the national capitol at Washington was finished in eight years, for which task he received \$32,000. 1.

**Turner, Charles Yardley, New York.**

Born in Baltimore, Md., 1850. Pupil National Academy of Design and Art Students' League, in New York; of Laurens, Munkacsy, and Bonnat, in Paris. Second Hallgarten prize, National Academy of Design, 1884; silver medal for painting and bronze medal for drawing, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; assistant director of decoration, Columbian Exposition, Chicago, 1893; director of color, Pan-American Exposition, Buffalo, 1901; member of National Academy, 1886 (vice-president, 1903); American Water-Color Society; Mural Painters (president 1905); New York Architectural League, 1896;



National Arts Club; Art Students' League; Artists' Aid Society; and Century Association.

23.

**Turner, Ross, Boston.**

Born in Westport, N. Y., 1847. Studied in Munich and other European art centers. Silver medal at Pan-American Exposition, Buffalo, 1901. Member American Water-Color Society, Boston Water-Color Club, Copley Society, 1891. Specialty, water-colors and illumination of manuscripts. Writer on school decoration. 108.

**Tyler, Mrs. Alice Kellogg.**

Born in Chicago, 1874; died in Chicago, 1900. One of the first students at the Art Institute in Chicago, and later an instructor there. Pupil of Boulanger, Courtois, Academie Julian in Paris, and of Henry F. Spread, in Chicago. Elected member of the Society of American Artists in 1891, and was also member of the Society of Western Artists. Won Yerkes prize, \$300, at an exhibition of Chicago Artists' Association.

32.

**Unterberger, Franz R.**

Born in Innsbruck, 1838. Pupil of Munich Academy; of Albert Zimmermann, in Milan; and of Andreas Achenbach, in Dusseldorf. Order of Francis Joseph, Austria. Studio in Brussels. 94.

**Van Couver, H., Holland.**

Contemporary Dutch painter, a pupil of Willem Maris. 3.

**Vibert, Jehan-Georges.**

Born in Paris, 1840; died, 1904. Pupil of Picot and Barrias. Medals of Paris Salon, 1864, 1867, 1868; Exposition Universelle, 1878; Chevalier Legion d'Honneur, 1870; officer, 1882. Distinguished as painter, etcher, and writer. 172.

**Volk, Leonard W.**

American sculptor. Born in Wellstown, N. Y., 1828. Resided in Chicago. Died, 1895. 214.

**Wedgewood, Josiah. 215.**

**Wendt, William, Chicago.**

Born in Germany, 1865. Self-taught. Second Yerkes prize, Chicago Society of Artists, 1893; Young Fortnightly prize, Art Institute, Chicago; bronze medal, Pan-American Exposition, Buffalo, 1901; Martin B. Cahn prize, Art Institute, Chicago, 1902; silver medal, Louisiana Purchase Exposition, St. Louis, 1904. Member Society of Western Artists, and Chicago Society of Artists. Paints in California part of each year. 8.

**Wiles, Irving Ramsey, New York.**

Born in Utica, N. Y., 1861. Pupil of L. M. Wiles, Carroll Beckwith, William M. Chase, and Carolus Duran. Member of National Academy of Design, Society of American Artists, American Water-Color Society, New York, Water-Color Society and Century Association. Received third Hallgarten prize, National Academy of Design, 1886; T. B. Clarke prize, National Academy of Design, 1889; honorable mention, Exposition Universelle, Paris, 1889; bronze medal, Columbian Exposition, Chicago, 1893; Evans prize, American Water-Color Society, 1897; gold medal, Tennessee Centennial Exposition, Nashville, 1897; Shaw Fund prize, Society of American Artists, 1900; bronze medal, Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; first Corcoran prize, Society of Washington Artists, 1901; gold medal, Louisiana Purchase Exposition, St. Louis, 1904. Represented in many important collections. 5.

**Woollett, William.**

Born in Maidstone, England, 1735; died in London, 1785. Learned copper-plate engraving in London in youth. Attaining to fame, was appointed engraver to the king, 1775. 161.



**Wyant, Alexander H.**

Born in Port Washington, Ohio, 1836; died in 1892. Pupil of Hans Gude, in Carlsruhe, about 1866, and student of the works of Constable and Turner in London. Returned to New York, 1873. Associate of National Academy of Design, New York, 1868; member of National Academy, 1869; mention honorable, Exposition Universelle, Paris, 1889. W. T. Evans prize, American Water-Color Society, New York, 1891. Member Society of American Artists, and American Water-Color Society. Represented in important collections of American landscape painters. 30.

